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ARCHIVAL MOVING IMAGE MATERIALS

A CATALOGING MANUAL

SECOND EDITION

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ARCHIVAL MOVING IMAGE MATERIALS

A Cataloging Manual

Second Edition

The AMIM Revision Committee
Arlene Balkansky (Chair), Laurie Duncan,
Pearline Hardy, Stephen Kharfen,
Marzella Rhodes, Betty Wilson

Motion Picture, Broadcasting, and
Recorded Sound Division

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Panorama of Esplanade by Night. Copyright © 1901 Edison. Filmed at the Pan-American Exposition in Buffalo, New York. Photographed by Edwin S. Porter and Arthur White.

Photographic images, unless otherwise indicated, are reproduced from the collections of the Moving Image Section of the Motion Picture, Broadcasting, and Recorded Sound Division.

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PREFACE

The Library of Congress collected its first motion picture in 1893 and designated a special staff to acquire, catalog, and provide research access to moving image materials in 1942. From that time to the present, the Library's moving image collection has grown to exceed 300,000 titles and includes all physical formats of film and video introduced since the origins of the film and television media. Today, the Library's Motion Picture, Broadcasting, and Recorded Sound Division (M/B/RS) sustains the full range of acquisition, cataloging, preservation, and public research activities that define the modern moving image archive. Publication of the second edition of *Archival Moving Image Materials: A Cataloging Manual* continues the commitment of the Division's moving image cataloging staff to fill the need of archives and libraries for a comprehensive, up-to-date guide to describing archival moving image materials.

The first edition of this manual, published in 1984, through the initiative of Harriet Harrison and Wendy White-Hensen, was soon recognized as a seminal work by the international moving image cataloging community. However, the intervening years have seen a rapid growth in the number of national and international institutions committed to collecting moving image materials, and the development of computer based strategies for coping with the intricacies of cataloging and managing complex multi-media collections. The dedicated staff who committed themselves to this project—often while maintaining a full work load—were well aware of the need for a complete revision that incorporated the accumulated knowledge of professionals inside and outside the Library of Congress. Great efforts were made to seek input and comments from catalogers in other institutions and interested members of professional organizations, such as the Association of Moving Image Archivists, during all stages of a project lasting nearly three years. This second edition is truly a collaborative work, and the complete list of contributors can be found in the Acknowledgments.

Our purpose here is to single out the members of the Processing Unit of the Division's Moving Image Section who comprise the AMIM Revision Committee and whose leadership, public spirit, scholarship, and dedication have made this important publication possible. They are: Arlene Balkansky (Chair), Laurie Duncan, Pearline Hardy, Stephen Kharfen, Marzella Rhodes, and Betty Wilson.

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M/B/RS

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The AMIM Revision Committee of the Library of Congress would like to thank several individuals and organizations for their valuable contributions to this revision.

At the Library of Congress, staff from the Motion Picture, Broadcasting, and Recorded Sound Division (M/B/RS) and the Cataloging Policy and Support Office (CPSO) devoted many hours to providing expertise and reviewing drafts. Foremost of these are Robert Ewald, senior specialist in CPSO; Allan McConnell, Head of the M/B/RS Recording Lab; and Ken Weissman, Head of the M/B/RS Motion Picture Conservation Center. We wish to thank several additional M/B/RS staff members who generously shared their expertise during the course of this project: Michael Godwin, Rosemary Hanes, Michael Mashon, Madeline Matz, David Reese, and Brian Taves. We would also like to acknowledge the valuable aid received from other senior specialists in CPSO: Harriet Harrison, Judith Kuhagen, and Paul Weiss.

From the earliest stages of our work until its completion, Barbara Humphrys, Head of the Moving Image Processing Unit, and Thompson Yee, Acting Chief of CPSO, have provided encouragement and support. We appreciate the additional support we received from the following people in M/B/RS so that we could continue our work on this long-term project: David Francis, Chief; Kathryn Mendenhall, Acting Assistant Chief; and Patrick Loughney, Head of the Moving Image Section.

In the course of accomplishing their daily work, all Moving Image Processing Unit staff and many others in M/B/RS have contributed to this revision effort over the years. Even though these staff members are too numerous to name, we wish to acknowledge their contributions collectively.

Members of the Association of Moving Image Archivists (AMIA) contributed expertise in cataloging and technical matters from the wide-ranging perspectives of the diverse organizations involved in the preservation of moving image materials. In 1995, the Cataloging and Documentation Committee's AMIM Revision Subcommittee, chaired by Linda Tadic, recommended revisions based on an in-depth survey the members had conducted. In 1998-1999, a new AMIM Revision Subcommittee, chaired by Jane Johnson, contributed extensive recommendations and comments on the revision. We wish to thank several other individuals who provided specialized technical information: Eric Aijala, John Allen, Robert Gitt, Ross Lipman, James Wheeler, and Ed Zwaneveld.

In addition to the contributions provided by those listed above, we received valuable comments from the following organizations:

American Library Association, Association for Library Collections & Technical Services
Cataloging and Classification Section, Committee on Cataloging: Description and Access
Task Force on the Review of the AMIM Draft Revision
Adam Schiff, Chair

American Library Association, Association for Library Collections & Technical Services
Media Resources Committee
Ann Caldwell, Chair

Music Library Association, Bibliographic Control Committee
Linda Barnhart, Chair

National Library of Medicine, Cataloging Section
Alice E. Jacobs, Assistant Head

Online Audiovisual Catalogers, Cataloging Policy Committee
Catherine Gerhart, Chair

We wish to thank Wendy White-Hensen for all her work in compiling the first edition of this manual.

The AMIM Revision Committee
Summer 2000

INTRODUCTION

Archival Moving Image Materials: a Cataloging Manual (AMIM) and this second edition (AMIM2) provide rules for the cataloging of archival moving image materials, both film and video. AMIM2 is a thorough revision and expansion of the first edition.

Archival materials are those materials intended to be kept so that they may be available for future generations, regardless of their age at the time of acquisition. Their origin or provenance is a key element in any understanding of their significance. Their historical context shows their relation to other works, and in cases of works with multiple manifestations, the development of individual works. AMIM2 emphasizes the tracing of the history of works and their relationships to other works. Knowledge of the historical context and development of materials is essential to their preservation.

This manual has been developed and written within the framework of the *International Standard Bibliographic Description* (ISBD) and Chapter 7 of the *Anglo-American Cataloguing Rules*, 2nd edition (AACR2). The general introduction to AACR2 states that the rules "are not specifically intended for specialist and archival libraries, but such libraries are recommended to use the rules as the basis of their cataloguing and to augment their provisions as necessary."

These rules diverge from AACR2 in four major ways: filmographic data for the original manifestation of the work is used as the basis for cataloging all subsequent manifestations of that work; multiple lines of physical description are used in one record to describe separate sets of elements for the same work or its manifestations; rereleases and reissues are combined on the same bibliographic record with the original manifestation of that work; and instead of a chief source of information, this manual prescribes a preferred source of information.

When applying AMIM2, catalogers will need to interpret the rules and exercise judgment. If archives determine that such interpretations should be applied consistently, they should record them in documentation, such as local rule interpretations and policies.

Guidance in choosing name, subject, genre, and title access points is provided in Appendix A. AACR2 provides rules for the formulation of name headings in Chapters 22 through 24. The *Subject Cataloging Manual: Subject Headings* and the *Library of Congress Subject Headings* provide guidance for the choice and formulation of subject headings. For guidance on applying genre and form terms, a standard list, such as *The Moving Image Genre-Form Guide* or *Moving Image Materials: Genre Terms*, may be used.

Revision process

Since the first publication of AMIM in 1984, cataloging staff had acquired a substantial body of experience using these rules, and numerous major developments in the moving image field had occurred. These and other factors convinced staff at the Library of Congress and

members of the Cataloging and Documentation Committee of the Association of Moving Image Archivists (AMIA) that a second edition of AMIM was needed.

In late 1997, the Library of Congress AMIM Revision Committee was formed and commenced its work by incorporating local rule interpretations and other cataloging documentation into the rules. The committee soon realized that a thorough review of all of the rules was necessary. The Library of Congress requested that AMIA's Cataloging and Documentation Committee provide expert contributions. In late 1998, a draft was completed and comments were solicited from national and international archival and library organizations. The AMIM Revision Committee studied the responses and adapted several recommended modifications into the new edition. In the summer of 2000, the second edition of AMIM was completed.

Changes in the second edition

- ◆ The work itself is considered the preferred source of information.
- ◆ There is no longer any distinction made between "major" and "minor" change versions: whenever deliberate modifications are made to the contents of the original manifestation of a work, these new works are considered versions and each is cataloged separately from the original work.
- ◆ Because works in another language and/or script will now be treated as versions, parallel titles will no longer be used.
- ◆ An option to use a main entry other than the title proper has been added.
- ◆ Rules for structuring supplied titles have been expanded.
- ◆ Expanded lists of terms related to physical description are given.
- ◆ Guidance on providing access points, such as personal name added entries and uniform titles, is included in Appendix A.
- ◆ Rules for collection-level cataloging are included in Appendix C.
- ◆ Many of the M/B/RS rule interpretations and policy decisions, which were developed for moving image materials during the 15 years since the publication of AMIM, have been incorporated into the rules.
- ◆ Other important changes include:
 - expanded rules for the statement of responsibility
 - expanded rules for television materials

- new rule for works with a collective title
- elimination of "umbrella" series
- MARC 21 tagged examples
- reorganized and renumbered sections within chapters
- updated and expanded appendices, glossary, and index

Viewing and research

While it is optimal to view moving image materials in order to catalog them, it may not always be practical. When catalogers do not screen materials, they will have to rely on secondary sources to gather cataloging data.

Although information taken from viewing films and videos themselves should be preferred to data collected from other sources, it is often insufficient for cataloging. In such instances, research is necessary to complete the cataloging of those materials.

Sometimes the information may not be reliable because film and video titles and credits may have been altered, removed, or lost before the moving image material reaches an archive. In these cases, research is required to verify the information taken from viewing or to obtain valid data.

Information is included on the bibliographic record whether the information is taken from the work or other sources. Data is not bracketed unless it is judged to be probable or questionable, or is supplied by the cataloger.

Options

Some rules or parts of rules are introduced by the word, "optionally." There are two reasons why options are given: to provide a different treatment for an issue and to provide a way to give additional information in the record. Sometimes more than one option is given within one rule. In such cases, archives may choose to use one or more of the options. Archives should decide whether or not to use options as a matter of cataloging policy and should document these policy decisions.

Examples

The examples in this manual are illustrations of the rules. Do not take the examples or the form in which they are presented as rules. Examples of complete bibliographic records are included as Appendix B. Most examples are from actual works; in those that are not, an attempt has been made to formulate realistic data. Examples are given using MARC 21 content designation.

Specialized archives

Archives holding moving image material that is exclusively of a single format or type, e.g., commercials, oral histories, stock shots, or video art, will find only general guidelines for describing collections of this nature. Those archives will probably need to develop more detailed policies and rules for their specific collections.

Maintenance

The Cataloging Policy and Support Office (CPSO) of the Library of Congress is responsible for answering queries and evaluating proposed changes to AMIM2 in consultation with the Motion Picture, Broadcasting, and Recorded Sound Division. Updates to the second edition will be posted on the CPSO Web site at: www.loc.gov/catdir/cpso and published in *Cataloging Service Bulletin*.

Please address any correspondence to Chief, Cataloging Policy and Support Office, Library of Congress, 101 Independence Ave., S.E., Washington, D.C. 20540-4305, or send email to: cpso@loc.gov.

0. GENERAL RULES

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- 0A. Scope**

The rules in this manual cover the cataloging of archival moving image material of all kinds, including, but not limited to, features, shorts, television programs, documentaries, newscasts, newsreels, educational works, performances recorded on film or video, home movies, screen tests, compilations, commercials, trailers, excerpts, clips, unedited footage, and outtakes.

0B. Organization of the description

The description is divided into the following areas:

- Title and statement of responsibility
- Version, edition
- Country of production
- Distribution, release, broadcast
- Physical description
- Series
- Note

Each of these areas is divided into a number of elements as set out in this and the following chapters. Not all areas will apply when describing individual moving image works. For a definition of the area terms, see the rules for each area and the Glossary.

See the following example for the organization of a catalog entry.

Title and statement of responsibility:

245 04 #a The midnight ride of Paul Revere / #c Thomas A. Edison,
Inc. ; director, Charles J. Brabin.

Varying form of title:

246 3# #a Ride of Paul Revere

246 3# #a Paul Revere's ride

(For rules governing varying form of title, see AACR2,
21.30J and Library of Congress Rule Interpretation
21.30J.)

Version, edition statement:

250 # #a [Re-edited version].

Country of production:

257 # #a United States.

Distribution, release, broadcast:

260 # #a United States : #b K.E.S.E., #c 1917.

Physical description:

300 # #a 1 videocassette of 1 (VHS) (11 min.) : #b si., b&w ; #c
1/2 in. #3 viewing copy.

300 # #a 1 film reel of 1 (11 min., 377 ft.) : #b si., b&w ; #c
16 mm. #3 triacetate answer print.

300 # #a 1 film reel of 1 (11 min., 377 ft.) : #b si., b&w ; #c
16 mm. #3 triacetate dupe neg pic.

300 ~~bb~~ ~~1a~~ 1 film reel of 1 (11 min., 377 ft.) : ~~1b~~ si., b&w ; ~~1c~~
16 mm. ~~13~~ triacetate master pos pic.

Series statement:

440 ~~10~~ ~~1a~~ Conquest program ; ~~1v~~ no. 12

Notes:

- 500 ~~bb~~ ~~1a~~ Title appears as The ride of Paul Revere in the Conquest catalog and as Paul Revere's ride in Moving picture world, v. 33, p. ix.
- 511 ~~1b~~ ~~1a~~ Augustus Phillips, Richard Tucker, Harry Linson, Yale Brenner, Benjamin F. Mears.
- 500 ~~bb~~ ~~1a~~ Copyright: Thomas A. Edison, Inc.; 8Oct17; LP115.
- 500 ~~bb~~ ~~1a~~ This is a re-edited version of the two-reel motion picture of the same title released by Edison on October 30, 1914; Edison copyrighted another film under this title in 1907.
- 500 ~~bb~~ ~~1a~~ Based on the poem by Henry Wadsworth Longfellow.
- 500 ~~bb~~ ~~1a~~ Source used: Moving picture world, v. 22, p. 460, 527.
- 541 ~~bb~~ ~~1d~~ Received: 10/2/1990 from LC video lab; ~~13~~ viewing copy; ~~1c~~ preservation; ~~1a~~ Kleine (George) Collection.
- 541 ~~bb~~ ~~1d~~ Received: 7/20/1959 from LC film lab; ~~13~~ answer print, dupe neg pic, master pos pic; ~~1c~~ preservation; ~~1a~~ Kleine (George) Collection.

0B1. Main entry, added entries

The main entry or primary access point for moving image material is either the title proper, see 1B, or uniform title, see Appendix A. Because of the complex interrelationships of persons and corporate bodies generally involved in the creation of a moving image work, main entry by title provides the level of consistency and standardization required for national and international networking or sharing of cataloging data.

Added entries are often needed due to the collaborative nature of moving image works, the importance of subject and genre access, and the presence of additional titles. For guidelines that supply a framework for the assignment of personal name, corporate body, subject, genre, and title added entries, see Appendix A.

Optionally, archives may choose to use a personal name or corporate body heading as the main entry.

0B2. One record per single work or multiple works

A separate bibliographic record is usually prepared for each distinct work even when two or more works appear on one physical unit. However, there are several conditions when multiple works are described on a single record. See 1A3, 1B2, 1F2.2, and Appendix C.

0B3. Versions

The occurrence of a change in the content of a moving image work and the extent of that change are important. When deliberate modifications are made to the contents of original works, these new works are considered versions. Original works and all subsequent versions of original works are cataloged on separate bibliographic records. See Chapter 2, Introduction.

A moving image work is not a version when the work is simply rereleased or reissued without a change to its contents. Thus, the original information applies to the rerelease or reissue copy, as well as to the original work, and both are cataloged on the same record. See 1D and 4G.

0B4. Multiple physical descriptions

A moving image work may have one or more sets of elements, which in turn may be composed of one or more units. These sets of elements must be described accurately and briefly, drawing together component parts of negatives, master positives, sound tracks, videocassettes, etc., and providing a quick method for comparing each set. In this manual, this interrelationship among the sets of elements is expressed by providing a separate line of physical description for each set arranged in a standardized manner. See Chapter 5.

0C. Sources of information

The preferred source of information for moving image materials is the work itself (i.e., main title, beginning and end credits, intertitles, spoken credits).

If information is not available from the preferred source, take it from secondary sources (e.g., leader, containers, accompanying material, unpublished documentation, standard and specialized reference tools, telephone calls).

If information found on the preferred source is judged to be completely incorrect, also take information from other sources.

```
245 00 +a Bliss.  
500 ⌘⌘ +a Title from Moving picture world, v. 34, p. 260. The  
title of another Harold Lloyd short, The city slicker,  
was spliced onto the head of the film reel. +5 DLC  
(Use institution's local code.)
```

Information is not bracketed with the following exceptions. When information is judged to be probable, enclose that information in brackets. If it is judged to be questionable, include a question mark in the brackets. If information is supplied by the cataloger, i.e., it is neither from the work nor another source, enclose it in brackets. When the rules refer to brackets, always use square brackets.

Brackets are not required for most notes. However, they may be used for credits, participants or performers, and contents notes. See 7B5, 7B6, and 7B28.

For guidance on citing sources of information, see 7B and 7B25. A note is not required to explain cataloger-supplied information.

0D. Language and script of the description

The following information is transcribed from the work. The information is recorded in the language and script (wherever practicable) of the work.

Title
Statement of responsibility
Version, edition statement
Distributor, releaser, broadcaster
Series
Credits note
Participants or performers note

For versions or editions, record the statements of responsibility, wherever they appear in the record, in the language and script of the version or edition.

When using a secondary source that is not in the language of the work, record information in the language and script of the archive.

For romanization, see *ALA-LC Romanization Tables: Transliteration Schemes for Non-Roman Scripts*.

In general, insert cataloger-supplied data into the above listed areas in the language and script of the other data in these areas. Exceptions to this are prescribed abbreviations, prescribed cataloger-supplied statements such as form terms, and general material designations if used, see 1C. Give cataloger-supplied data according to the same romanization as other data in the area.

Replace symbols or other matter that cannot be reproduced by the facilities available with a cataloger's description in brackets, if feasible. See AACR2 1.0E and the Library of Congress Rule Interpretation for additional guidance. Give an explanatory note if necessary. See 7B3 and 7B4.

```
245 00 #a Tables of the error function and its derivative,  
[reproduction of equations for the functions].  
500 #b #a Mathematical equations appear as part of the title.
```



```

245 00 #a Finding the elements of music theory in everyday life /
#c by [E.B.C.].
500 ## #a Initials in the statement of responsibility appear as
musical notes on opening credit frames.

```

Cataloger-supplied data may be given in the language and script of the archive when it is not feasible to give it in the language and script of the work.

Give the following information in the language and script of the archive:

Country of production
Country of distributor, releaser, broadcaster
Physical description
Notes, other than those containing titles, credits, participants, performers, and quotations in other languages

0E. Levels of cataloging

The levels described below are optional and serve as guidelines. All of the data elements listed in each of the levels may not be present in all the records cataloged at those levels. Ideally, all data recorded is verified, documented, and the source of the data is clear to the user. In 0E1 and 0E2, the MARC 21 indicators have been omitted because some may vary. For guidance concerning name, subject, genre, and title access points, see Appendix A.

0E1. First level

For the first level, include the data elements set out in the illustration below. Some of the data elements listed below may not be present in each record, e.g., varying form of title and series title untraced.

```

245 #a Title proper (can include part title, subfield p,
and/or numeric designation, subfield n) : #b other
title information.
246 #a Varying form of title
260 #c Date of distribution, release, broadcast.
300 #a Extent of work and specific material designation (video
format or other technical specifications) ; #c
dimension #3 film base generation (copy number).
490 #a Series title untraced
5XX #a Note(s).

```

0E2. Second level

For the second level, include the data elements set out in the illustration below. This level represents a minimum of those elements that should be included in a catalog record intended for

networking, shared cataloging, data exchange, etc. This level is similar to the core bibliographic record for moving image materials developed by the Program for Cooperative Cataloging.

130	#a	Uniform title.
245	#a	Title proper (can include part title, subfield p, and/or numeric designation, subfield n) : #b other title information / #c statement of responsibility.
246	#a	Varying form of title
250	#a	Version, edition.
257	#a	Country of production.
260	#a	Country of distribution, release, broadcast : #b name of distributor, releaser, broadcaster, #c date of distribution, release, broadcast.
300	#a	Extent of work and specific material designation (video format or other technical specifications) (running time and/or length) : #b other physical details including projection characteristics, sound characteristics, color characteristics, film projection speed, video playing speed ; #c dimension #3 film base generation (copy number).
440	#a	Series traced
490	#a	Series untraced or traced differently
500	#a	Source of title proper note. (if title is not from work)
508	#a	Credits note.
511	#a	Participants or performers note.
500	#a	Copyright registration information note.
520	#a	Summary note.
505	#a	Contents note.
5XX	#a	Other note(s).
6XX	#a	Genre and subject added entries. (optional)
700	#a	Personal name added entries. (optional)
730	#a	Uniform title added entry.
740	#a	Uncontrolled related/analytical title added entry. (optional)
8XX	#a	Series added entry.

0E3. Third level

For the third level, include *all* data elements set out in the following rules that are applicable to the work being cataloged. In-depth assignment of subject and name added entries is the main distinguishing feature at this level. See Appendix A for guidance.

0F. Punctuation

For overall information about punctuation, see AACR2, 1.0C. Institutions using the MARC format should also follow the MARC punctuation and tagging conventions that are outlined in *MARC 21 Format for Bibliographic Data* and are shown in the examples in this manual. For specific punctuation related to the areas of moving image description, see the

beginning of each chapter. For punctuation not described in this manual and not governed by ISBD or MARC 21, follow *The Chicago Manual of Style*.

For institutions not using the MARC format, ISBD punctuation is given in the following example:

The midnight ride of Paul Revere / Thomas A. Edison, Inc. ; director, Charles J. Brabin. -- Re-edited version. -- United States. -- United States : K.E.S.E., 1917.

1 videocassette of 1 (VHS) (11 min.) : si., b&w ; 1/2 in. viewing copy.
1 film reel of 1 (11 min., 377 ft.) : si., b&w ; 16 mm. triacetate answer print.

1 film reel of 1 (11 min., 377 ft.) : si., b&w ; 16 mm. triacetate dupe neg pic.

1 film reel of 1 (11 min., 377 ft.) : si., b&w ; 16 mm. triacetate master pos pic.

(Conquest program ; no. 12)

Title appears as The ride of Paul Revere in the Conquest catalog and as Paul Revere's ride in Moving picture world, v. 33, p. ix.

Cast: Augustus Phillips, Richard Tucker, Harry Linson, Yale Brenner, Benjamin F. Mears.

Copyright: Thomas A. Edison, Inc.; 8Oct17; LP115.

This is a re-edited version of the two-reel motion picture of the same title released by Edison on October 30, 1914; Edison copyrighted another film under this title in 1907.

Based on the poem by Henry Wadsworth Longfellow.

Source used: Moving picture world, v. 22, p. 460, 527.

Received: 10/2/1990 from LC video lab; viewing copy; preservation; Kleine (George) Collection.

Received: 7/20/1959 from LC film lab; answer print, dupe neg pic, master pos pic; preservation; Kleine (George) Collection.

Precede the following marks of prescribed punctuation by a space and follow them by a space in the specific areas of description detailed in the individual chapters: colon, semicolon, and diagonal slash.

The period or full stop is followed by a single space. In one exception, two spaces follow the period, see the option given in 1B3.2. The period, single space punctuation applies to the descriptive portion of the record and does not apply to access points.

For use of spaces in abbreviations, initials, etc., see 0K.

0G. Inaccuracies

This rule addresses inaccuracies, typos, transpositions, etc. For completely incorrect titles, names, etc., see 0C.

Transcribe an inaccuracy or a misspelled word as it appears on the work or in other sources. Follow such an inaccuracy either by “[sic]” or by “i.e.” and the correction enclosed within brackets. Supply a missing letter or letters in brackets.

245 00 ♯a Song of Solamon [sic].

245 04 ♯a The lonesome trial [i.e. trail].

245 00 ♯a He loved an actress / ♯c Morgan ; director, Melville
Brown ; producer, Will[i]am Rowland.

Record *intentionally* misspelled words as found, without the addition of either “sic” or “i.e.”

0H. Capitalization

Capitalize or lowercase according to the rules for capitalization in AACR2, Appendix A.

0J. Accents and other diacritical marks

Add accents and other diacritical marks that are omitted from data found in the source of information in accordance with the usage of the language of the work.

0K. Abbreviations, initials, etc.

For abbreviations related to moving image description, see each of the following chapters. For further abbreviations, see AACR2, Appendix B.

Record initials, initialisms, and acronyms without internal spaces, regardless of how they are presented in the source of information. Apply this provision whether or not these elements are presented with periods. This rule applies to the descriptive portion of the record and does not apply to access points.

D.W. Griffith
BBC Films

In some cases, personal name initials may be presented in a source without periods. When they are known to be initials, insert a period after each letter. In case of doubt or when the personal name consists of separate letters that are not initials, do not insert periods or spaces.

E.G. Marshall
(on film, E G Marshall)

Malcolm X

Treat an abbreviation consisting of more than a single letter as if it were a distinct word, separating it with a space from preceding and succeeding words or initials.

James Johnson, Ph. D.
Wm. A. Brown

If two or more distinct initialisms (or sets of initials), acronyms, or abbreviations appear in juxtaposition, separate each from the other with a space.

M. J.P. Rabaut
(i.e., Monsieur J.P. Rabaut)

U.S. G.P.O.
(i.e., United States Government Printing Office)

0L. Numerals

For numerals related to moving image description, see Chapters 1, 5, 6, 7, and Appendix E. For further information on numerals, see AACR2, Appendix C.

0M. Style

In matters of style not covered by these rules, *The Chicago Manual of Style* should be followed.

1. TITLE AND STATEMENT OF RESPONSIBILITY AREA

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1A. Preliminary rule

1A1. Punctuation

For general instructions on prescribed punctuation, see 0F.

Enclose the general material designation, if used, in brackets. See 1C.

245 00 ♯a Father's doing fine ♯h [motion picture].

245 00 ♯a Georgia O'Keeffe ♯h [videorecording].

When the title proper includes a colon or a slash, do not use either of these marks unless, according to normal practice, the space may be closed up on both sides. Usually, a comma or a dash (with the space closed up on both sides) can be substituted for a colon.

245 00 #a F/X.

245 00 #a 3:10 to Yuma.

If the title proper includes an ellipsis or brackets, replace them with a dash or parentheses, respectively. When replacing an ellipsis in the title proper with a dash, leave a space after the dash, unless the dash is at the beginning.

245 00 #a Getting around-- in Germany.
(On film: Getting around...in Germany.)

245 00 #a If elected-- / #c WETA-TV.
(On film: If elected...)

245 00 #a --and then there were none.
(On film: ...and then there were none.)

245 00 #a Smack it up (flip it, rub it down).
(On film: Smack it up [flip it, rub it down].)

Enclose a cataloger-supplied title in its own set of brackets.

245 00 #a [Launching of the Arizona] / #c [production company
unknown].

Precede each unit of other title information by a space, colon, space. See 1E.

245 00 #a Guilty or innocent : #b the Sam Sheppard murder case.

Precede the first statement of responsibility by a space, slash, space. See 1G.

245 00 #a Father's doing fine / #c a Marble Arch production.

Precede each subsequent statement of responsibility by a space, semicolon, space. See 1G.

245 00 #a Father's doing fine / #c a Marble Arch production ;
director, Henry Cass ; producer, Victor Skutezky.

1A2. Sources of information

See 0C.

1A3. One record per single work or multiple works

A separate bibliographic record is usually made for each distinct work, even when two or more works appear on one physical unit. However, archives may choose to describe multiple

works on a single bibliographic record when it is determined that there are too many works to describe separately, when all the works have the same series title and the works are identified only with numerics (that is, there are no episode/part titles), or when multiple works are described under a collective title.

```
245 00 #a Kids say the darndest things. #n No. 91-108, 112, 119.
500 00 #a All episodes contained on 1 videocassette. #5 DLC
          (Use institution's local code.)
```

```
245 00 #a Telechat. #n No. 1-78.
500 00 #a All episodes are contained on 1 videocassette. #5 DLC
          (Use institution's local code.)
```

For multiple works with a collective title, see 1B2. For multiple works without a collective title, see 1B3.

When multiple works are deliberately repackaged with the intention of creating a new work, catalog it as a version. See Chapter 2, Introduction.

For collection-level cataloging, see Appendix C.

1A4. Title added entries

Although this manual usually does not provide rules for determining when title added entries are needed for a title proper, there are some instances when a rule indicates that a title added entry should be made. Also, in a few examples, the title added entry for the variant form is shown for clarity. Guidelines for providing title added entries are found in AACR2, 21.30J and Library of Congress Rule Interpretation 21.30J. For notes on variant and other titles, see 7B4. For rerelease and reissue titles, see 1D.

For use of uniform title added entries, see Appendix A.

1A5. Parallel titles

A parallel title is defined by traditional library usage as the title proper in another language and/or script. However, parallel titles *are not used* in this manual because moving image works in a language and/or script different from the original are treated as versions. For versions, see Chapter 2.

Works produced simultaneously in multiple languages are all considered originals and each one should be cataloged separately. See Chapter 2, Introduction and 2C2.

Rerelease and reissue titles are used as variant titles of the title proper. See 1D.

1B. Title proper

The *title proper* is the chief name of any moving image work and is usually used as the main entry, i.e., the primary access point to the work. See 0B1. For moving image works, the title proper is usually the original release title in the country of production. The title of a version may be used as a title proper. See 1B5. The title proper includes an alternative title but excludes other title information.

Give the original release title in the country of production exactly as to wording, order, and spelling, but not necessarily as to punctuation and capitalization. Do not abridge the title proper. See also AACR2, Appendix A. Add accents and other diacritical marks that are omitted from data found in the source(s) of information in accordance with the usage of the language of the work. For recording titles for television series, theatrical serials, newsreels, non-television educational and technical series intended to be viewed consecutively, see 1B1. For constructing supplied titles, see 1B1.1.5, 1B1.1.6, and 1F.

245 00 ‡a Etat de siège.

245 04 ‡a The gilded cage.

245 00 ‡a Bob & Carol & Ted & Alice.

When the original title is unknown, a rerelease or reissue title found on the work or in secondary sources may be used. Document the decision in a note.

245 04 ‡a The last round-up.

257 ‡a United States.

500 ‡a Title used is reissue title. Unable to determine
original release title. ‡5 DLC
(Use institution's local code.)

An *alternative title* is the second part of the *title proper* that consists of two parts, each of which is a title; the parts are joined by the word "or" (or its equivalent in another language). Follow the first part of the title and the word "or" (or its equivalent) with commas and capitalize the first word of the alternative title. Title added entries are usually made for the second title.

245 04 ‡a The limejuice mystery, or, Who spat in grandfather's porridge?

245 00 ‡a Film d'amore e d'anarchia, ovvero, Stamattina alle 10
in Via dei Fiore nella nota Casa di Tolleranza.

245 04 ‡a The lonely man, or, The outcast.

If the title on the work or secondary sources includes a statement of responsibility or the name of the distributor, a cast member, author, scenarist, etc., do *not* use it as part of the title proper, unless research indicates that the title does indeed include the possessive. In case of

doubt, do not include the possessive statement of responsibility as part of the title proper. In most cases, the statement of responsibility or name was *not* intended to be part of the original release title.

245 00 ‡a Victor Victoria.

not 245 00 ‡a Blake Edwards' Victor Victoria.
(Title on film.)

but 245 00 ‡a **Fellini's Casanova.**
(Research indicates that the possessive form of proper name is part of the original release title.)

A number and/or phrase integral to the title should be included as part of the title proper.

245 00 ‡a Star trek II, the wrath of Khan.

245 00 ‡a Jaws 2.

245 00 ‡a Syvilla, they dance to her drum.

1B1. Title proper of television series, theatrical serials, newsreels, and non-television educational and technical series intended to be viewed consecutively

Capitalization and punctuation: Capitalize the first word of both the series title and the episode, part, or segment title. For English language titles, lowercase the words that follow an initial article, except for proper nouns. These titles and numeric designations, i.e., a term and a number, should be separated from the series title with the use of a period and a space. If a numeric designation is followed by an episode, part, or segment title, they should be separated by a comma and a space. If these titles are followed by a numeric designation, they should be separated by a period and a space.

The individual works within a series are distinguished from each other by an identifying element. The identifying elements can be episode, part, or segment titles, numeric designations, dates, or descriptive phrases or numbers.

The following types of moving image materials are cataloged under their series title *and* identifying element: television series, theatrical serials, newsreels, and non-television educational and technical series intended to be viewed consecutively.

245 00 ‡a All in the family. ‡p Archie's cousin. ‡n Part 1.

245 00 ‡a Introduction to mathematics. ‡n No. 1, ‡p Numeration systems.

245 04 ‡a The march of time. ‡n Vol. 14, no. 18, ‡p Watchdogs of the mail.

When variant forms of series titles or terms of the numeric designation, such as chapter or episode, are found within a series, generally use the predominant form of the title or term. If there is no predominant form, choose one form. Instructions are given throughout 1B1.1 for specific cases.

When a series title changes permanently, use the series title for the time period of the episode being cataloged. See Appendix A3.5.

```
245 00 #a Disneyland. #p When knighthood was in flower.  
          (Series title from 1954-1958.)  
  
245 00 #a Walt Disney presents. #p Flash, the teenage otter.  
          (Series title from 1959-1961.)  
  
245 00 #a Walt Disney's wonderful world of color. #p How the  
          West was won.  
          (Series title from 1962-1969.)
```

When variant forms of the series title are found on the preferred source and/or in secondary sources within the same year(s), and they are *not* rerelease or reissue titles, use the predominant form as the series title. If there is not a predominant form, choose one form for the series title. All other variant series titles should be placed in a note. Make title added entries for the other forms of variant series titles with the identifying elements. For rerelease or reissue titles, see 1D.

```
245 04 #a The Ruff and Reddy show. #n [1964-02-08]  
246 1# #i Title on can: #a Ruff & Reddy show. #n 1964-02-08  
246 1# #i Title on leader: #a Ruff & Reddy. #n 1964-02-08  
246 1# #i Title from paperwork: #a Ruff 'n Reddy. #n 1964-02-08
```

Abbreviations for terms (e.g., no., vol., pt.) may be used in the title proper for consistency, even when not found on the preferred source.

When individual works within a series have different identifying elements, see the section for each type of series for guidance on deciding which element to choose.

Supplied dates used as part of the title proper should be bracketed. Use the YYYY-MM-DD (year-month-day) format. When only the year is known, use the YYYY format.

```
245 00 #a All my children. #n [1983-03-31].  
  
245 04 #a The Annual Baptist Conference. #n [1986].  
  
245 04 #a The Tracey Ullman show. #n [1987], show no. 1.  
  
245 04 #a The Tracey Ullman show. #n [1988], show no. 1.
```

When it is necessary to record a numeric designation as part of the title proper, it must include a term found on the preferred source or other sources. Do not include numeric designations in titles where the number represents part of a unit count, e.g., source states "Part 2," meaning reel 2.

245 00 ‡a 60 minutes. ‡n Vol. 7, no. 29.

245 00 ‡a Pathé news. ‡n No. 21.

245 00 ‡a Perils of Nyoka. ‡n Chapter 9, ‡p Burned alive.

245 00 ‡a All in the family. ‡p Archie's cousin. ‡n Part 1.

When various terms are used preceding numbers within a series, choose the one that is predominant. If there is no predominant term, choose one of the terms. Whenever the term is supplied, enclose it in brackets.

245 04 ‡a The adventures of Rex and Rinty. ‡n Chapter 1.

245 04 ‡a The adventures of Rex and Rinty. ‡n Chapter 2.

245 04 ‡a The adventures of Rex and Rinty. ‡n [Chapter] 3.

If no term is found, supply the term "No." enclosed in brackets, i.e., [No.].

If the usage of the form of the number is inconsistent (roman, arabic, and/or spelled-out numerals are found), use the arabic numeral enclosed in brackets.

245 00 ‡a All in the family. ‡p Edith's crisis of faith. ‡n Part [2].

1B1.1. Television series

Catalog television series under the series title and identifying element separated by a period, space.

245 00 ‡a America 2night. ‡n Episode no. 233.

245 00 ‡a M*A*S*H. ‡p Abyssinia Henry.

245 00 ‡a 60 minutes. ‡n Vol. 7, no. 29.

245 00 ‡a Roots--the next generations. ‡n Show no. 1.

245 00 ‡a Roots--the next generations. ‡n Show no. 2.

245 00 ‡a Biff Baker, U.S.A. ‡p Trouble in Pakistan.

245 00 ‡a CBS news special report. ‡p The Duke, 1907-1979.

245 00 #a ABC news closeup. #p The weekend athletes.

1B1.1.1. Episode titles, numbers, and dates used to distinguish episodes within a series

The individual episodes within a television series are distinguished from each other by an identifying element.

When the programs within a series have episode titles, use them in the title proper to distinguish the episodes. If there are no episode titles, use the numeric designation as the identifying element. If there is no numeric designation, use the broadcast date. When episodes within a series are distinguished by different identifying elements, use the predominant form. If there is no predominant form, choose one form. Detailed instructions are given below.

When television episode titles are present, do not include associated numbers such as episode numbers, show numbers, etc., as part of the title. Place the associated number in a note. See 7B29.

245 00 #a Mary Tyler Moore. #p Chuckles bites the dust.
500 ## #a Episode no. 233.

not 245 00 #a Mary Tyler Moore. #n Episode no. 233, #p Chuckles bites the dust.

However, include the associated number in the title if the episodes are intended to be viewed consecutively.

245 04 #a The Civil War. #n Episode 1, #p 1861--the cause.

245 04 #a The Civil War. #n Episode 2, #p 1862--a very bloody affair.

For television series that do not have episode titles, but have numeric designations, use them as part of the title proper. Use the episode number, show number, or production number, in this order.

245 00 #a Peyton Place. #n [No.] 150.

245 00 #a America 2night. #n Episode no. 233.

If a television series has numeric designations that repeat annually, supply a broadcast year in brackets in the YYYY format, followed by the numeric designation.

245 04 #a The Tracey Ullman show. #n [1987], show no. 1.

245 04 #a The Tracey Ullman show. #n [1988], show no. 1.

For annually broadcast programs that have a number within their series titles to make them unique, but do not have a term before the number, do not supply one.

245 00 ‡a Comic relief. ‡n VI.

For television series that do not have episode titles or numeric designations, use the broadcast date in the YYYY-MM-DD format.

245 00 ‡a Panorama. ‡n [1983-07-09].

For annually broadcast programs that do not have episode titles or numeric designations, use the broadcast date in the YYYY format in the title.

245 04 ‡a The Academy Awards. ‡n [1984].

245 04 ‡a The Annual Baptist Conference. ‡n [1986].

When a television series consists of programs, some with episode titles, some with numbers, some with dates, and some with no identifying element, use the predominant form, if possible. When the episode titles are not the predominant form and some programs have episode titles, a title added entry should be made for the series and episode title, together.

245 04 ‡a The Chevy show. ‡n [1959-11-08].

246 3‡ ‡a Chevy show. ‡p Grand National World Championship Rodeo
500 ‡‡ ‡a Episode title given as Grand National World
Championship Rodeo in NBC program analysis file. Date
taken from original film cans; verified in NBC program
analysis file.

245 04 ‡a The Chevy show. ‡n [1959-11-29].

500 ‡‡ ‡a No episode title found, date taken from original film
cans; verified in NBC program analysis file.

245 04 ‡a The Chevy show. ‡n [1959-12-06].

246 3‡ ‡a Chevy show. ‡n No. 13

500 ‡‡ ‡a Episode number from leader; date taken from original
film cans; verified in NBC program analysis file.

If a predominant form cannot be determined, use what is found on the work or in secondary sources.

245 04 ‡a The Essence show. ‡p Makeup.

500 ‡‡ ‡a Episode title appears on film.

245 04 ‡a The Essence show. ‡n No. 13.

500 ‡‡ ‡a No episode title or date; episode number from leader.

245 04 ‡a The Essence show. ‡n [1959-11-29].
 500 ‡‡ ‡a No episode title or number found; date taken from
 original film cans.

If all or some episodes within a television series lack an identifying element, supply a descriptive phrase or number, and enclose it in brackets.

245 00 ‡a Around the world. ‡n [1983, no. 3].

1B1.1.2. Pilots

A pilot is an episode of a television series which, regardless of its length, introduces the series.

If the pilot has an episode title, use the episode title as part of the title proper. Make a note describing the episode as a pilot.

245 00 ‡a Simon & Simon. ‡p Pirate's key.
 500 ‡‡ ‡a The term "pilot" appears on leader of reel one. ‡5 DLC
 (Use institution's local code.)

If the pilot has a numeric designation but no episode title *and* the other episodes in the series have episode titles, use the term "Pilot" enclosed in brackets. Place the numeric designation for the pilot in a note.

245 00 ‡a 9 to 5. ‡p [Pilot].
 500 ‡‡ ‡a Episode no. 001.

If the pilot belongs to a series in which all episodes are identified by their numeric designation or date, then use the numeric designation or date for the pilot as part of the title proper. Make a note describing the episode as a pilot.

245 00 ‡a Wild kingdom. ‡n Show no. 1.
 500 ‡‡ ‡a Research indicates that this is the pilot for the
 series.

If the pilot for a television series does not have an episode title, numeric designation, or date supply the term "Pilot" enclosed in brackets, as the episode title.

245 04 ‡a The legend of Jesse James. ‡p [Pilot].

If an episode within an *existing* television series is a pilot for a new series, make a note describing the show as a pilot for the new series.

245 00 ‡a All in the family. ‡p The Jeffersons move up.
 500 ‡‡ ‡a This episode is the pilot for the spinoff series The
 Jeffersons.

A made-for-television movie can also be a pilot introducing a television series. If so, make a note describing the program as a pilot.

```
245 00 #a Stingray.  
500 00 #a This is the pilot for the television series Stingray  
        according to accompanying paperwork.
```

1B1.1.3. Episodes with more than one segment

When an episode of a television series has more than one separately titled segment, but also has an episode title or number, use the episode title or number following the series title and put the segment titles in a contents note. See 7B28.

```
245 00 #a 60 minutes. #n Vol. 21, no. 5.  
505 00 #a No one saved Dennis -- George Burns -- Costa Rica is  
        different -- A few minutes with Andy Rooney.
```

When such episodes have no episode titles or numbers, then use the segment titles as the episode title, in the order in which they occur. Separate the segment titles with the word "and" enclosed in brackets. For placement of credits, see 1G5.7. Archives may choose to limit the number of segment titles used as the episode title.

```
245 00 #a Fantasy Island. #p Cowboy [and] The substitute wife.  
  
245 00 #a Love American style. #p Love and the single couple  
        [and] Love and a couple of couples [and] Love and the  
        wild party [and] The pleasure palace.
```

Optionally, when an episode of a television series with no episode titles or numbers has more than one titled *segment*, archives may choose to supply an appropriate collective episode title or number enclosed in brackets and give the segment titles in a contents note. See 7B28.

```
245 00 #a Love American style. #p [Valentine's Day stories].  
505 00 #a Love and the single couple -- Love and a couple of  
        couples -- Love and the wild party -- The pleasure  
        palace.
```

or

```
245 00 #a Love American style. #n [1984-02-14].  
505 00 #a Love and the single couple -- Love and a couple of  
        couples -- Love and the wild party -- The pleasure  
        palace.  
        (Telecast date has been chosen as supplied part title.)
```

1B1.1.4. Subseries

Capitalization and punctuation: Capitalize the first word of the subseries and precede the title of a subseries by a period, space.

A subseries is a group of programs with a title that is subordinate to a larger series. There may be several different subseries within a particular series. The subseries title follows the series title and precedes the episode title. If the subseries has part numbers, the part number follows the subseries title and precedes the episode title.

245 00 #a ABC scope. #p The Vietnam War. #p Children of war.
245 00 #a ABC scope. #p The Vietnam War. #p How much dissent?
245 00 #a Great performances. #p Dance in America. #p Martha
Graham Dance Company. #p Clytemnestra.
245 00 #a Mystery. #p Die Kinder. #n Part 1, #p Direct action.
245 00 #a Mystery. #p Mother love. #n Part 1.

A title used to group two or more series which rotate in the same time slot in different weeks should not be treated as a subseries title. See 6K.

1B1.1.5. Television news

For television news, use the title found on the preferred source and/or other sources as the title proper.

The following option applies only to regularly scheduled news programs.

Optionally, archives may choose to format the titles of these news programs uniformly in order to provide consistent access to them. To construct the title, usually use, in this order: the network or television station, the word "news," the date, and the time of broadcast, e.g., morning, midday, evening, night. Although the name of a news program may be the same as the company that produced it, the word "news" is lowercased when it is part of the title.

245 00 #a [(Name of network or station) news. #n Date (using the
YYYY-MM-DD format). #p Time of day (Morning, Midday,
Evening, Night, or other appropriate designation)].

Some parts of the title may be found on the work or secondary sources, but because the title is constructed in a uniform format, the whole title proper is to be considered supplied and should be enclosed in brackets.

245 00 #a [ABC news. #n 1997-01-01. #p Morning].
245 00 #a [NBC news. #n 1980-12-12. #p Evening].

To distinguish between separate feeds or times of broadcast, add the time and the word "feed" following the time of broadcast.

245 00 #a [CBS news. #n 1980-11-04. #p Evening, 6:30 feed].

245 00 #a [CBS news. #n 1980-11-04. #p Evening, 7:00 feed].

For news programs that are broadcast on the same day, with the same designation, e.g., "Update," "Newsbreak," etc., but at different times, include the time following the designation.

245 00 #a [CBS news. #n 1982-09-25. #p Update, 5:20-5:30 PM EST].

For locally televised news programs, use the call letters of the local station as the first part of the title proper. If a place name appears with the call letters, record it after the call letters. Use the comma, space punctuation.

245 00 #a [WTTG-TV, Washington, D.C. news. #n 1981-05-05. #p Midday].

Make title added entries for the title found on the preferred and/or other sources, and for other titles associated with the work. Give notes about the titles, as needed. See 7B4.

For excerpts of news programs, see 1F1 and 1F2.1.

1B1.1.6. Televised sports events

For televised sports events use the title found on the preferred source and/or other sources as the title proper.

The following option applies *only* to the actual sports events, *not* to other sports coverage such as pre-game and post-game shows, highlights, specials, etc.

Optionally, archives may choose to format titles of sports events uniformly in order to provide quicker and more consistent access. The titles for such works often vary depending on the broadcast network, sponsor, or other considerations. To construct the title, usually use, in this order: the league, event, the name of the sport, the broadcast date in the YYYY-MM-DD format, and the participants. Use the full form of the participants' names, if known.

Some parts of the title may be found on the work or secondary sources, but because the title is constructed in a uniform format, the whole title proper is to be considered supplied and should be enclosed in brackets. For series titles see below.

245 00 #a [NFL football. #n 1993-10-12, #p Atlanta Falcons at Chicago Bears].

246 1# #i Title on accompanying paperwork: #a Falcons at Bears football. #n 10-12-93

245 00 #a [Wimbledon tennis. #n 1983-06-20].
246 1# #i Title on accompanying paperwork: #a Championships at
Wimbledon. #n 1983, #p First day

Give other information as the part title if such information is considered useful.

245 00 #a [Wimbledon tennis. #n 1980-07-05, #p Men's singles
finals. #p Bjorn Borg vs. John McEnroe].

For named sports events, use the name of the event as the first part of the title proper, followed by the date, and the names of the participants, if known.

245 00 #a [Super Bowl XXXII football. #n 1998-01-26, #p Denver
Broncos vs. Green Bay Packers].

For sports events broadcast as part of a series, do not bracket the series title. See also 1B1.1.4.

245 00 #a Monday night football. #p [NFL football. #n 1992-11-02,
#p Minnesota Vikings at Chicago Bears].
246 30 #a NFL football. #n 1992-11-02, #p Minnesota Vikings at
Chicago Bears
246 1# #i Title on accompanying paperwork: #a Monday night
football. #n Week 9, #p Vikings at Bears

245 00 #a HBO sports. #p [WCB boxing. #n 1993, #p Riddick Bowe
vs. Evander Holyfield].
246 1# #i Title on accompanying paperwork: #a World championship
boxing. #p Bowe vs. Holyfield

If the name of the sport appears in any portion of the supplied title (e.g., in the name of the league, the name of the series), it is not necessary to repeat it.

245 00 #a Shell's wonderful world of golf. #n [1964-02-16, #p
Knudson versus Leonard].

Make title added entries for titles found on the preferred source and/or other sources, and for other titles associated with the work. Give a general note about the titles, as needed.

1B1.2. Theatrical serials

Punctuation: Use the period, space punctuation to separate the serial title from the numeric designation. Use the comma, space punctuation to separate the numeric designation from the part title.

Theatrical serials are always intended to be viewed in a specified order. Therefore numeric designation and part titles are usually available on the preferred source or in other sources.

- 245 00 ‡a Perils of Nyoka. ‡n Chapter 9, ‡p Burned alive.
- 245 00 ‡a Captain Midnight. ‡n Chapter 14, ‡p Scourge of revenge.
- 245 04 ‡a The trail of the octopus. ‡n Episode 2, ‡p The purple dagger.
- 245 04 ‡a The adventures of Rex and Rinty. ‡n Ch. 1.

If the preferred source and/or other sources use the terms such as "Chapter," "Episode," and/or "Number" interchangeably, choose the one that predominates. If a term is supplied, enclose it in brackets.

- 245 04 ‡a The trail of the octopus. ‡n Episode 5, ‡p The eye of Satan.
(The word "episode" appears on the work.)
- 245 04 ‡a The trail of the octopus. ‡n Episode 7, ‡p The dance of death.
(The word "episode" appears in secondary source.)
- 245 04 ‡a The trail of the octopus. ‡n [Episode] 9, ‡p The chained soul.
(The word "chapter" appears on the work.)

If the work and/or secondary sources show no predominant usage, or if no term is found, supply the term "No." enclosed in brackets.

- 245 04 ‡a The purple mask. ‡n [No.] 12, ‡p Vault of mystery.

When a serial contains more than one unit per episode and the designations "Part 1" and "Part 2," etc. appear on the works or in secondary sources, *do not* include this designation as part of the title. In this case, "Part 1" and "Part 2" represent unit numbers not episode numbers and should be placed in the line of physical description.

- 245 00 ‡a Perils of Nyoka. ‡n Chapter 9, ‡p Burned alive.
- 300 ‡a 2 film reels of 2 (20 min., 1,800 ft.) : ‡b sd., b&w ;
‡c 35 mm. ‡3 viewing copy.
(Film is 2 reels in length; Part 1 and Part 2 appear on reels.)

1B1.4. Non-television educational and technical series intended to be viewed consecutively

A *non-television* educational or technical series title and part title should be considered the title proper only when the work is part of a series *intended* to be viewed consecutively. Such series should be entered under the series title followed by the part title and/or number, if appropriate.

When various terms are used preceding numbers within a technical or educational series, choose the one that predominates within the series. Whenever the term is supplied, enclose it in brackets. If there is no predominant term, or no term found, supply the term "No." enclosed in brackets.

Educational television series should be treated like any other television series. See 1B1. Non-television series *not* intended to be viewed consecutively are discussed in Chapter 6.

245 00 ‡a Introduction to mathematics. ‡n No. 1, ‡p Numeration.

245 00 ‡a Introduction to mathematics. ‡n [No.] 2, ‡p Non-decimal numeration system.

245 04 ‡a The nature of communism. ‡n Vol. 1, ‡p Introduction to the course.

245 00 ‡a Process piping drafting. ‡p Basic piping data.

245 00 ‡a Process piping drafting. ‡p Specifications and equipment detail.

1B2. Works with a collective title

Use the collective title as the title proper which is an inclusive title for a work containing multiple works. For placement of credits, see 1G1. Include a version, edition statement as necessary. See Chapter 2. Make a contents note including the separate titles appearing on the work. See 7B28. If the titles are episode titles of a television show, record the series title *with* the episode title in the contents note.

245 04 ‡a The best of jazz. ‡n Vol. 1.

505 0‡ ‡a The best of Louis Armstrong -- The best of the big bands -- The Duke Ellington story -- Ella Fitzgerald in concert.

245 00 ‡a Popples. ‡n Vol. 1.

505 0‡ ‡a Popples. Treasure of Popple Beach / produced by Jean Chalopin and Tesuo Katayama -- Popples. Poppin' at the beach / produced by Jean Chalopin and Tesuo Katayama.

For archives choosing to make analytical title added entries from the contents note, see Appendix A3.4.

1B3. Works without a collective title

A moving image work may consist of multiple works but lack a collective title. A separate record is usually made for each separately titled work. See 1A3. However, multiple works are sometimes described on a single record. See 1F2.2.

1B3.1. Multiple works with one predominant part

If a work contains multiple works and one work is the predominant part, treat the title of that work as the title proper and name the other part or parts in a note.

```
245 00 ‡a CBS news special. ‡p A black view of South Africa.  
500 ‡b ‡a Includes commercials for Cascade detergent, Duncan  
Hines cake mix, Chanel No. 5 perfume, Salvo detergent.  
‡5 DLC  
(Use institution's local code.)  
  
245 00 ‡a All America wants to know. ‡p Murder by mail order.  
500 ‡b ‡a Footage includes commercials. ‡5 DLC  
(Use institution's local code.)
```

For cataloging trailers, commercials, etc. separately, see 1F.

1B3.2. Multiple works with two or more equally important parts

If a work lacks a collective title and all or some of the separately titled parts are of equal importance, make a separate record for those parts considered important and name the other parts in a note. Each record should refer to the other work in a note. See also 7B31.

```
245 00 ‡a Madame Butterfly.  
501 ‡b ‡a On cassette with: Einstein's children.  
  
245 00 ‡a Einstein's children.  
501 ‡b ‡a On cassette with: Madame Butterfly.  
  
245 04 ‡a The fable of the honeymoon that tried to come back.  
500 ‡b ‡a On one reel with: The fable of all that triangle stuff.  
‡5 DLC  
(Use institution's local code.)  
  
245 04 ‡a The fable of all that triangle stuff.  
500 ‡b ‡a On one reel with: The fable of the honeymoon that tried  
to come back. ‡5 DLC  
(Use institution's local code.)
```

245 04 ‡a The crowd / ‡c Metro-Goldwyn-Mayer ; director, King
Vidor ; screenplay by King Vidor and John V.A. Weaver.
500 ‡b ‡a Two videodiscs in one jacket. On sides one and two: The
crowd. On sides three and four: The wind.

245 04 ‡a The wind / ‡c Metro-Goldwyn-Mayer ; director, Victor
Seastrom ; scenario by Frances Marion.
500 ‡b ‡a Two videodiscs in one jacket. On sides one and two: The
crowd. On sides three and four: The wind.
500 ‡b ‡a Contains interviews with David Gill and Kevin Brownlow.

If a work with two or more equally important parts is considered a version, see Chapter 2.
If a supplied title is needed for a work with two or more equally important parts, see 1F3.2.

Optionally, if the work contains a limited number of parts, archives may choose to record the titles of the individually titled parts in the title area in the order in which they appear on the work. Separate the titles of the parts by semicolons if the parts are all by the same company or companies and/or person, even if the titles are linked by a connecting word or phrase.

245 00 ‡a Infancy ; ‡b Childhood / ‡c [written by] J. Thornton
Wilder.

If the individual parts are by different persons or bodies, or in case of doubt, follow the title of each part by its other title information and statement of responsibility. See AACR2 1.1G3 and Library of Congress Rule Interpretation 1.1G3. Each part is separated by a period and two spaces. Title added entries should be made for all but the first title. For placement of credits, see 1G1.

245 04 ‡a The Truman story / ‡c Greenwood Productions ; director,
Don Smith. They're in the army now / Creative
Associates, Inc. ; director, John Jones.

1B4. Titles of works released in the same year, in the same language, and in different countries

For works released in the same year and language, and in different countries, but with different titles, use the title found on the work as the title proper. Record other titles in a note. See 7B4.

If the cataloging agency holds both works, choose the title of the work as released in the country of the cataloging agency as the title proper. The other title should be used as a variant title. If the works are not in the language of the cataloging agency, choose one title as the title proper and use the other as a variant title.

1B5. Titles of versions, editions

The title main entry for a version or edition should be the title of the version or edition itself and not the title of the original work. The version or edition is connected to the original work through a uniform title added entry heading if the original release title is different from the title of the version or edition. See Chapter 2, Introduction.

1C. General material designation

The following general material designations (GMD) may be used:

motion picture
videorecording

Optionally, archives may choose not to use general material designations, particularly when an archive may hold a work in both formats. The scope of an institution's collections and the physical description area may make the general material designation redundant. However, institutions that integrate their bibliographic records with records for other media may wish to apply general material designations. See AACR2 1.1C.

1C1. Placement of general material designation

If general material designations are used, add them immediately following the title proper and enclose them in brackets.

```
245 00 #a Heart to heart #h [motion picture].  
245 00 #a Star virgin #h [videorecording].  
245 04 #a The limejuice mystery, or, Who spat in grandfather's  
porridge? #h [motion picture].  
245 00 #a Magazine. #n Edition no. 48, #p March magazine #h  
[videorecording].  
245 04 #a The cheesemakers #h [motion picture] : #b traveling  
through the world of cheese.  
(The general material designation is placed after the  
title proper and before the other title information.)
```

1D. Rerelease, reissue titles

Rerelease and reissue titles in the same language as the original work should be used as variant titles if the work in hand is found to have been released later under a different title than the original without any change to its contents. Any change to its contents would make the work

a version. Moving image works in a language and/or script different from the original are also treated as versions. For versions, see Chapter 2. For rereleases and reissues, see 4G.

245 00 ‡a Perils of Nyoka. ‡n Chapter 14, ‡p Blazing barrier.
246 30 ‡a Blazing barrier
246 1‡ ‡i Rereleased as: ‡a Nyoka and the tigersmen. ‡n Chapter
14, ‡p Blazing barrier
257 ‡‡ ‡a United States.
260 ‡‡ ‡a United States : ‡b Republic Pictures Corp., ‡c 1942 ;
‡a United States : ‡b Republic Pictures Corp., ‡c
[194-?]

245 00 ‡a Boop-oop-a-doop.
246 1‡ ‡i Reissued as: ‡a Betty the circus queen
257 ‡‡ ‡a United States.
260 ‡‡ ‡a United States : ‡b Paramount Publix Corporation, ‡c
1932 ; ‡a United States : ‡b Conger & Santo, ‡c [1935?]

245 00 ‡a Candid eye. ‡p Lonely boy.
246 1‡ ‡i Reissued as: ‡a Lonely boy
257 ‡‡ ‡a Canada.
260 ‡‡ ‡a [Canada : ‡b s.n., ‡c 1961?] ; ‡a Canada : ‡b National
Film Board of Canada, ‡c 1962.
500 ‡‡ ‡a Originally released as part of a television series.

1E. Other title information

Capitalization and punctuation: Separate the title proper from other title information by the space, colon, space punctuation. Do not capitalize the word following the colon unless it is a proper noun. If a general material designation is used, place it after the title proper and before the space, colon, space. Other title information may be abridged after the first five words using ellipses. Record the ellipsis with a space on both sides of it. If the ellipsis precedes a period, generally omit the period. However, transcribe a period following an abbreviation. Also transcribe an exclamation point or a question mark which precedes the ellipsis.

245 00 ‡a Claymation ‡h [motion picture] : ‡b three-dimensional
clay animation.

245 00 ‡a Inside the Hayek equation : ‡b an interview with
Friedrich von Hayek.

245 00 ‡a CBS news special. ‡p Challenge in the coal mines : ‡b
men against their union.

Terms added to supplied titles are not considered other title information. See 1F.

1F. Structuring supplied titles

Punctuation: The entire supplied title is enclosed in brackets.

The rules below serve as guidelines for structuring titles for moving image works with probable or questionable titles, or with no titles at all. Archives may apply different policies to different collections or groups of moving image materials, depending upon the material being cataloged, the organization of the catalog, and the organization of the material when it was acquired by the archives.

Archives may choose to group works under the title of an associated titled work, a form term, or a *descriptive category*, such as collection name, production company, genre, etc. A *descriptive phrase*, i.e., a short statement summarizing the contents of a work, may be used together with one of the above broader groupings or it may be used alone as the supplied title. A probable or questionable legitimate title may also be used alone as the title proper, or it may be used with a descriptive category. When there is more than one work with the same supplied title, use a number to distinguish them.

For structuring supplied titles for television news, see the option under 1B1.1.5. For structuring supplied titles for televised sports events, see the option under 1B1.1.6.

For some works, titles may be structured in more than one of the ways described below. In these cases, a method should be selected and documented.

1F1. Structuring supplied titles with form terms

Capitalization and punctuation: The form term is preceded by a dash. Do not capitalize the form term. The entire supplied title is enclosed in brackets.

See Appendix D for a standardized list of form terms. Archives may also develop their own list.

When the work being cataloged falls into a group which can be described with a form term, supply a title for the work and include the appropriate form term. If a title appears on the preferred source or other sources, use it as the first part of the supplied title. Follow that title with a descriptive phrase or other supplied title, followed by a form term.

If no title appears on the preferred source or other sources, use a descriptive phrase or other supplied title, followed by a form term.

If the work being cataloged needs to be uniquely identified, a number may be assigned by the archive.

1F1.1. Works associated with a titled work

If the work being cataloged is dependent upon and identified by its relationship to a titled work, use the title proper of the titled work as the first part of the supplied title, followed by an appropriate form term.

Catalog trailers, outtakes, clips, excerpts, etc., as separate works even when attached to another work, *except* when they are being considered as part of a version. See 1A3. For versions see Chapter 2.

```
245 00 #a [Hill Street blues--promos].
245 00 #a [Robin Hood and the golden arrow--outtakes].
245 00 #a [Getting acquainted with bees--trims].
245 05 #a [The cecropia moth--excerpts].
245 00 #a [Robin Hood, men in tights--audio-visual press kits].
245 00 #a [Chariots of fire--trailers].
245 05 #a [The Ed Sullivan show. #n 1964-02-16--rehearsals].
```

When an excerpt of a television program has been given a separate title, but remains unpublished in this form, construct the title as an excerpt. Include the title in an explanatory note.

```
245 00 #a [20/20. #n 1991-06-14--excerpts].
          (On accompanying paperwork, this excerpt is titled
          20/20. Killer fat; however, research indicates that it
          was never aired separately from the original
          broadcast.)
```

When excerpts of edited news are from the *same* newsreel company or television network or station, but the volume and/or issue dates are different, construct the title as an excerpt. If the archive holds multiple excerpts on more than one unit, each one should be cataloged separately and distinguished from the others by a number assigned by the archive following the word "excerpts."

```
245 00 #a [Kinograms--excerpts].
245 00 #a [Pathé news--excerpts. #n No. 6].
245 00 #a [ABC news--excerpts. #n No. 5].
```


For instructions on describing complete newsreel issues, see 1B1.3. For instructions on describing complete television newscasts, see 1B1.1.5. For instructions on describing edited news from *different* newsreel companies, television networks, or television stations, see 1F1.2.

1F1.2. Newsreels, television news

When describing edited news from different newsreel companies, television networks, or television stations, supply a title and include the word "newsreels" or the phrase "television news programs" followed by the appropriate form term.

245 00 #a [Television news programs--clips. #n No. 6].

245 00 #a [Newsreels--excerpts. #n No. 5].

For complete newsreels, see 1B1.3. For complete television news programs, see 1B1.1.5. For excerpts from newsreels or television news programs by the same company, see 1F1.1.

1F1.3. Television commercials, public service announcements, etc.

For television commercials, public service announcements, etc., use the name of the product, service, or other interest advertised or promoted, followed by the appropriate form term. If no single product, service, etc., is advertised or promoted, try to identify as precisely as possible the generic product or service advertised or promoted, using whatever information is available, including product names, place names, company names, etc. If no information is available, supply a general term or phrase.

245 00 #a [Ajax cleanser--television commercials].

245 00 #a [Dow Chemical Company--television commercials].

245 00 #a [Household products--television commercials].

245 00 #a [Anti-littering campaign--public service announcements].

245 00 #a [Stadium Theater, Jerseyville, Ill.--theater announcements].

245 00 #a [Pit crew--Miller beer--television commercials.]
(The title Pit crew appears on the work.)

245 00 #a [Napoleon, king, secretary--Sunlight dishwashing detergent--television commercials].
(Descriptive phrase used as first part of title to distinguish identical supplied titles.)

245 00 ‡a [Farmer's daughter--Sunlight dishwashing detergent--
television commercials].
(Descriptive phrase used as first part of title to
distinguish identical supplied titles.)

For commercials that appear within television programs, treat the television program as the predominant work and refer to the commercials in a note. See 1B3.1.

1F1.4. Works with an individual as the subject

When a single individual is identified as the subject of the work, such as home movies, use the name in direct order, followed by the appropriate form term. For home movies, generally use the name of the person whose family, friends and/or personal experiences are the subject of the material. For amateur works, see 1F1.5.

245 00 ‡a [Rosa Ponselle--screen tests].

245 00 ‡a [Theodore Roosevelt, 1905 inaugural ceremony--
speeches].

245 00 ‡a [James Cagney, ca. 1965--interviews].

245 00 ‡a [Robert A. Taft, Sr.--home movies].

245 00 ‡a [Family camping trip in the Canadian Rockies--Eugene
and Agnes Meyer--home movies].

500 00 ‡a First part of title from donor inventory. ‡5 DLC
(Use institution's local code.)

245 00 ‡a [Headwaters Farm--Harold Ickes--home movies].

500 00 ‡a The title Headwaters farm appears on the work. ‡5 DLC
(Use institution's local code.)

245 00 ‡a [New York, Paris, and European scenes--Ralph Barton--
home movies].
(Descriptive phrase used as first part of title.)

1F1.5. Amateur works

When describing a work produced by an amateur and the subject matter is *not* personal or family events, i.e., home movies, but rather is a public occasion, the name of the amateur is not included in the title. If there is no title on the work or on accompanying documentation, supply a descriptive title, followed by the form term "amateur works." For home movies, see 1F1.4.

245 00 ‡a [Eruption of Mt. St. Helens--amateur works].

Optionally, include the name of the amateur in the supplied title if the amateur's name has become well-known in association with the material. For placement of the amateur's name in the statement of responsibility, see 1G5.2.

245 00 ‡a [Zapruder film--assassination of John F. Kennedy--
amateur works].

1F1.6. Other works without titles

Punctuation: Use the period, space punctuation to separate the descriptive category from the descriptive phrase. If a number is used between a descriptive category and a descriptive phrase, use the period, space to separate the descriptive category from the number, and the comma, space to separate the number from the descriptive phrase.

For works which may have had legitimate titles, use a descriptive category such as collection name, production company, genre, etc., as the first part of the supplied title. When there is more than one work in the same descriptive category, use a number to distinguish them. Use a descriptive phrase which may include the name of a cast member or production company, a genre, or other significant information as the next part of the supplied title. Follow the descriptive phrase with the form term "unidentified works."

245 00 ‡a [Reitsma Collection. ‡n No. 9, ‡p Tom Mix comedy--
unidentified works].

245 00 ‡a [Pathé frères. ‡n No. 4, ‡p Comedy--two thieves rob
house, outwit police and judge--unidentified works].

245 00 ‡a [Travelogue. ‡p Greenland expedition--unidentified
works].

245 00 ‡a [Television series. ‡p Quiz show--unidentified works].

For works which may never have had legitimate titles, supply a descriptive phrase as the first part of the title proper. Include important elements such as personalities, events, dates, places, subjects, etc., as they apply, in the descriptive phrase. Follow the descriptive phrase with the appropriate form term.

245 00 ‡a [Papua New Guinea--Iatmul people, 1938--field footage.
‡n Roll 11].

245 00 ‡a [Children playing--field footage].

245 00 ‡a [Metro-Goldwyn-Mayer--screen tests].

1F2. Structuring supplied titles without form terms

Punctuation: Use the period, space punctuation to separate the descriptive category from the descriptive phrase. If a number is used between a descriptive category and a descriptive phrase, use the period, space to separate the descriptive category from the number, and the comma, space to separate the number from the descriptive phrase.

The following rules are for structuring titles for various kinds of moving image materials: a) works which have titles but cannot be identified; b) works which did not have a title in the form in which the work is held by the archive, e.g., multiple works with no predominant part; c) works which never had titles, are not associated with a titled work, and do not belong in a descriptive category using a form term. For these types of materials, a supplied title is always used as the title proper. When there is more than one work in the same descriptive category, use a number to distinguish them.

1F2.1. Works with probable or questionable titles

A descriptive category such as collection name, production company, genre, etc, may be used as the first part of the supplied title. When there is more than one work in the same descriptive category, use a number to distinguish them. Use the probable or questionable title as the last part of the supplied title. The probable or questionable title may also be used alone as the supplied title.

If a title is questionable, include a question mark within the brackets. Give the source of the probable or questionable title and any other relevant information in a note.

```
245 00 #a [Tusler Collection. #p A writer's dream].
500 00 #a Title from donor inventory. #5 DLC
          (Use institution's local code.)
          (This is the only unidentified work in the Tusler
          Collection.)

245 00 #a [Biograph. #n No. 1, #p Oh, the sweet angel].

245 00 #a [Biograph. #n No. 2, #p After Jack's marriage].

245 00 #a [Melodrama. #p Under cloudy skies?].
246 30 #a Under cloudy skies
500 #b #a Tentative title from paperwork and can of original
          nitrate material. #5 DLC
          (Use institution's local code.)

245 05 #a [The letter].
500 #b #a Title from can and summary found in secondary source.
          #5 DLC
          (Use institution's local code.)
```

The name of a cast member or production company, a genre, or other significant information may also be used as part of a descriptive phrase.

- 245 00 ‡a [Dawson City Collection. ‡n No. 69, ‡p Pathé drama--
Avenged by the sea].
- 246 30 ‡a Avenged by the sea
- 500 ‡b ‡a Title on film, Avenged by the sea, may be intertitle or
main title.

1F2.2. Multiple works with no predominant part

If a work containing multiple works has no collective title, *and* no one work is predominant, *and* there are too many works to describe separately, supply a title for the work as a whole. The supplied title may be either a descriptive phrase alone, or a descriptive category followed by a descriptive phrase. Individual archives should develop guidelines for determining how many separate works are too many to describe separately. For placement of credits, see 1G1.

- 245 00 ‡a [World War I patriotic messages].
- 245 00 ‡a [Ads and tours of Seattle industry].
- 245 00 ‡a [Los Angeles County Museum. ‡n No. 1, ‡p Lumière
films].
- 500 ‡b ‡a Includes 58 separate Lumière films; unable to verify
completeness. For tentative identifications and more
complete descriptions of technical problems, see papers
in Los Angeles County Museum Collection file.
- 245 00 ‡a [Hawaiian Islands].
- 500 ‡b ‡a A compilation of twenty-six films, some of which were
individually copyrighted by Thomas A. Edison in 1906,
and later released by George Kleine in his series:
Scenes and incidents in the Hawaiian Islands.
- 505 0‡ ‡a Panoramic view, Waikiki Beach, Honolulu, Hawaiian
Islands (43 ft.) -- Kanaka fisherman casting a "throw
net," Hilo, Hawaiian Islands, (c) 13Nov1906, H85061 (62
ft.) -- S.S. 'Kinau' landing passengers, Laupahoehoi,
Hawaiian Islands, (c) 13Nov1906, H85054 (35 ft.)....

For a work consisting of several separately titled works which lacks a collective title, see 1B3.2.

For archives choosing to make analytical title added entries from contents notes, see Appendix A3.4.

1F3. Structuring titles for collection-level cataloging

For structuring titles for collection-level cataloging, see Appendix C.

1G. Statement of responsibility

Introduction

A statement of responsibility is a statement which records corporate bodies and persons credited with major participation in the original production of a moving image work. For sources of information for statement of responsibility, see 0C.

Because responsibility for moving image materials is most often complex and highly diverse, archives should determine the types of credits they wish to include in this area. These credits may vary from institution to institution according to the types of moving image material. For example, an archive holding television material might consider the function of producer more important than that of director.

Archives may choose to be liberal about giving companies or persons in the statement of responsibility when they have made an important contribution to a particular work, even if the function they perform may not be considered major in other works. For instance, the choreographer may be given in the statement of responsibility for a work that is mostly or wholly dance.

Standard cataloging practice for archival moving image material is to give the production company as the first statement of responsibility. With some exceptions, such as amateur-produced material and the instances in which an individual does in fact perform all production activities, the production company is responsible, in a broad sense, for the overall creation of the work. The production company often serves as the coordinating body responsible for the participation of all persons and other companies in the production of a moving image work.

1G1. Choice and placement of credits

Record statements of responsibility relating to those persons and corporate bodies credited with participation in the original production of a moving image work who are considered to be of major importance and who have some degree of overall responsibility for the work. Examples of important credits that indicate some degree of overall responsibility for the work *include, but are not limited to*: production companies, sponsor, companies credited with various types of co-production, director, producer, screenwriter, animator.

245 00 ‡a City of Angels. ‡p The castle of dreams / ‡c a Roy Huggins/Public Arts Production in association with Universal ; director, Robert Douglas ; producers, Philip DeGuere, Jr., William F. Phillips ; teleplay, Stephen J. Cannell, Philip DeGuere, Jr.

245 00 ‡a All in the family. ‡p The joys of sex / ‡c a Bud Yorkin-Norman Lear Tandem Production ; director, Paul Bogart ; producer, Milt Josefsberg ; developed by Norman Lear ; writer, Erik Tarloff.

Choose the credit terms found on the work unless secondary research proves them to be inaccurate or unclear. In these cases supply an appropriate term in brackets after the credit term. When using a secondary source that is not in the language of the work, record the information in the language and script of the archive.

245 02 ‡a A day at the beach / ‡c produced by Loew's Incorporated ; a Metro-Goldwyn-Mayer picture ; supervision [direction], Isadore Freleng.

If a place name appears with the name of a company, include the place name after the name of the company. Separate the company from the place name with a comma, space punctuation.

245 00 ‡a Great performances. ‡p Dance in America. ‡p Martha Graham Dance Company. ‡p Clytemnestra / ‡c WNET/13, New York ; director-series producer, Merrill Brockway ; producer, Emile Ardolino ; choreographed and reconceived for TV by Martha Graham.

When a credit term is judged to be probable, bracket the term. If it is judged to be questionable, include a question mark in the brackets. If it is necessary to supply a credit term, see 1G1.1.

245 00 ‡a Men of bronze / ‡c the Men of Bronze, Inc. ; producer-director-researcher, William Miles ; [narration writer?], Nancy K. Robinson.

A statement of responsibility should be recorded whether or not it appears on the work. Sources for a statement of responsibility which does not appear on the work should be recorded in the note area. See 7B9 and 7B25.

Additional statements of responsibility not recorded in the statement of responsibility area, (e.g., associates, assistants, art directors, co-producers) may be included in notes. See 7B5 for instructions on structuring credit notes. Participants and performers may be recorded in a separate note. See 7B6.

245 04 ‡a The contest kid strikes again / ‡c ABC, Inc. ;
 director, Harvey S. Laidman ; producer, Robert Chenault
 ; writers, Jim Carlson, Terrence McDonnell.
 508 ‡b ‡a Music, John Cacavas ; editor, Peter Parashales.
 511 ‡b ‡a Patrick Petersen, Alan Napier, Ronnie Scribner.

If one person is solely responsible for more than one function recorded in the statement of responsibility, the terms describing the functions can be combined and the name given once. If performed by the same person, these functions may include positions, such as editor or photographer, which are usually given in the credits note. This does not include participants or performers.

245 04 ‡a The brother from another planet / ‡c A-Train Films ;
 director-writer-editor, John Sayles ; producers, Peggy
 Rajski, Maggi Renzi.
 508 ‡b ‡a Director of photography, Ernest R. Dickerson ; original
 score, Mason Daring.

Persons credited as co-producers should be placed in a credits note. If no production company and/or producer is found for the work, co-producers should be placed in the statement of responsibility.

245 00 ‡a East of Eden. ‡n Part 1 / ‡c a Mace Neufeld production
 ; directed by Harvey Hart ; produced by Barney
 Rosenzweig ; written for television by Richard Shapiro.
 508 ‡b ‡a Co-producer, Ken Wales ; edited by Michael Brown and
 William Brame ; music by Lee Holdridge.
 245 00 ‡a Skyscraper / ‡c PM Entertainment Group, Inc. ; directed
 by Raymond Martino ; co-producer, Scott McAboy ;
 written by William Applegate, Jr., John Larrabee.
 (No producer found for this work.)

Depending upon their relationship to the work, credits such as "story by" and "adapted by" may be placed in the statement of responsibility, the credits note, or in a general note.

245 00 ‡a Kraft television theatre. ‡p Rip Van Winkle / ‡c NBC
 Television ; adapted by R.H. Lindsay.
 245 00 ‡a Beloved / ‡c Universal Pictures ; directed by Victor
 Schertzinger ; produced by Bennie F. Zeidman and Carl
 Laemmle, Jr. ; screenplay by Paul Gangelin and George
 O'Neil.
 508 ‡b ‡a Story, Paul Gangelin ; film editor, Edward Curtiss.
 245 00 ‡a Four star playhouse. ‡p The gift / ‡c Four Star
 Productions ; directed by Robert Aldridge ; produced by
 Charles Boyer ; teleplay by John Bagni and Gwen Bagni.
 500 ‡b ‡a From a story by Amory Hare.

When the production functions are performed by an individual rather than a company, give a personal name as the first credit in the statement of responsibility area.

245 00 ♯a Creation / ♯c by Stan Brakhage.

For placement of statement of responsibility for versions, see Chapter 2.

1G1.1. Supplied credit terms

It is often difficult to identify the function or type of responsibility which the named persons or bodies hold with respect to the moving image work. It is important to clarify as much as possible the relationship between the credits and the work. See 1G3. If possible, make the relationship between credits and the work clear by supplying a credit term in brackets, based on research and good judgment. As instructed in 1G1, if the credit term is judged to be questionable, include a question mark in the brackets.

245 04 ♯a The merry wives of Windsor / ♯c Selig Polyscope Company
; [directed by?] Francis Boggs.

In some cases, the function which a credited person or corporate body performs is not stated on the work and cannot be determined through secondary research. In such instances, the term "function undetermined" should be supplied in brackets. Generally, corporate bodies with unknown functions should be included in the statement of responsibility area, while persons with similarly unidentified functions should be included in the credits note. See 7B5.

245 00 ♯a Wilfred and the dancing bear / ♯c Coronet ; [function
undetermined], Winstar, Ltd.

When no corporate body or person can be identified that performs the production company function, supply the phrase "production company unknown" enclosed in brackets.

245 00 ♯a [Duckworth Collection. ♯n No. 1, ♯p Comedy with magic
tricks--unidentified works] / ♯c [production company
unknown].

1G2. Order of credits

The production company or person who perform the production company function is always the first statement of responsibility for moving image material. With that exception, the order of the statements of responsibility should be determined by the requirements of individual archives. Give the credits as they appear on the work or in secondary sources. Follow the production company credits with personal name credits. Separate different functions using the space, semicolon, space punctuation.

Optionally, give the statements of responsibility in the following order: production company or person that performs the production company function, sponsor, companies or persons credited with various types of co-production, director, producer, screenwriter, and animator.

245 04 ‡a The patsy / ‡c Metro-Goldwyn-Mayer ; director, King Vidor ; continuity, Agnes Christine Johnston.

245 00 ‡a NBC reports. ‡p Trouble in coal country / ‡c National Broadcasting Company, Inc. ; director-producer, Fred Flamenhaft ; writer, Douglas Kiker.

1G3. Ambiguous credits

In some cases, the same credit term has been used for differing functions during different periods of history, in different parts of the moving image industry, and by archives using the same language in different countries. Special care should be taken to clarify functions in these cases; the placement of such credits will normally depend upon this clarification.

1G3.1. Sponsors

A sponsor is an organization or individual for which another company or organization makes a moving image work for furtherance of the sponsor's public relations or similar purposes. A corporate body or individual which provides major funding is not necessarily a sponsor of a work. Use care to determine whether a provider of major funding is actually a sponsor or simply an organization providing financial support (e.g., grants) to the filmmakers.

If a statement of responsibility names both the production company and the sponsor, give the production company first. Use the terminology on the work unless it is misleading. It is often difficult to distinguish bodies whose contribution is significant from those whose participation is minor. Minor contributors may be cited in a note. See 7B8. Sponsors recorded in the statement of responsibility area do not include sponsors of individual commercials that appear within a program. These may also be cited in a note. See 7B8.

245 00 ‡a Jotham Valley / ‡c Harmony Film Productions, Ltd. ; Moral Re-Armament presents ; transferred from stage to screen in its original form by Paul Czinner after his own method and under his direction.

245 00 ‡a Passing, being passed, and the oncoming driver / ‡c Jack Lieb Productions, Inc. ; presented by the National Safety Council.

If the nature of an organization's contribution to a work cannot be determined, place the information in a note.

245 00 ‡a H.R. 6161, an act of Congress / ‡c Guggenheim
Productions, Inc. ; producer-director, Charles
Guggenheim ; narration writers, Charles Guggenheim,
Robert L. Peabody, Clinton McCarty.
536 ‡a Program made possible by grants from the National
Endowment for the Humanities and Westinghouse
Corporation; supported in part by a grant from the
National Endowment for the Arts.

1G3.2. Presenters

The use of the credit term “presents” and its variations has been and continues to be ambiguous. Often these terms are used to denote the distribution company as in Example D below. See Chapter 4. Sometimes, however, they are used to refer to the production company. See Example B. Corporate bodies whose function cannot be determined should generally be placed in the statement of responsibility area. See Example C. Personal credits which have uncertain meanings should be included in the credit note area. See Example A.

If the precise function for a term has been determined, include it in brackets after the credit that appears on the work or in secondary sources. See Example F. However, if the credit is misleading or inaccurate, replace it with the correct credit and enclose it in brackets. See Example G.

Example A

On work: Adolph Zukor and Jesse L. Lasky Present.

Determination (based on research in secondary sources): vanity credit for heads of a studio. See 1G3.3.

Placement: credits note.

508 ‡a Adolf Zukor and Jesse L. Lasky present.

Example B

On work: Presented by Handmade Films.

Determination (based on research in secondary sources): production company.

Placement: statement of responsibility area; include the credit term from the work and the precise credit term in brackets.

245 00 ‡a Time bandits / ‡c presented [produced] by Handmade
Films.

Example C

On work: Presented by Wolkenfar Films.

Determination: function cannot be determined precisely, but does not appear to be the same as distribution.

Placement: statement of responsibility area.

245 00 ‡a Jeremy rides again / ‡c Linder Productions ; presented
by Wolkenfar Films.

Example D

On work: Presented by Paramount Pictures.

Determination (based on accompanying documentation and research in secondary sources): distributor.

Placement: distribution, release, broadcast area.

245 00 ‡a American gigolo / ‡c a Freddie Fields production ;
producer, Jerry Bruckheimer ; director-writer, Paul
Schrader.

257 ‡b ‡a United States.

260 ‡b ‡a United States : ‡b Paramount Pictures, ‡c 1980.

Example E

On work: Anatole Dauman presents.

Determination: function cannot be determined.

Placement: credits note.

508 ‡b ‡a Anatole Dauman presents.

Example F

On work: Presented by J. C. Penney.

Determination (based on accompanying material and research in secondary sources): sponsor; include the credit term from the work and the precise credit term in brackets.

Placement: statement of responsibility area.

245 00 ‡a 1900--the year time changed / ‡c Lebowitz Films, Inc. ;
presented [sponsored] by J.C. Penney ; written &
produced by Mary P. Manilla.

Example G

On work: a production of the National Fire Protection Association.

Determination (based on accompanying material): sponsor; wording on film is misleading.

Placement: statement of responsibility area.

245 00 #a Fire at the M-G-M Grand : #b hotel fire survival / #c
Chester-Barley Film ; [sponsor], the National Fire
Protection Association.

1G3.3. Vanity credits

The function of persons or corporate bodies receiving “vanity credits” can also be difficult to determine. If a person or body named in a “vanity credit” has not made a major contribution to the creation of the work (for example, the head of a motion picture studio may receive a “vanity credit” on every film the studio makes), the name may be omitted or placed in a credit note. See 7B5.

On work: Adolph Zukor and Jesse L. Lasky Present.

Determination (based on research in secondary sources): vanity credit for heads of a studio. See 1G3.3.

Placement: credits note.

508 #b #a Adolph Zukor, Jesse L. Lasky present.

When the “vanity credit” simply repeats the name of a person or corporate body whose function has already been determined, it is not necessary to repeat the credit.

On work: a Don Simpson/Jerry Bruckheimer production; produced by Don Simpson and Jerry Bruckheimer.

Determination: producers.

Placement: statement of responsibility area.

245 00 #a Dangerous minds / #c Hollywood Pictures ; Via Rosa
Productions ; directed by John N. Smith ; produced by
Don Simpson and Jerry Bruckheimer ; screenplay by
Ronald Bass.

The placement of other credits which may appear to be “vanity credits” will depend on the clarification of the exact function of that person or body.

1G4. International co-productions

Punctuation: Do not use hyphens to separate two or more company names. Instead, use the comma, space punctuation. Alternatively, separate the names of two companies with a slash (with spaces closed up on both sides), or with the word "and" enclosed in brackets.

For international co-productions, the order of the production companies should be established using one of the following methods in this order of preference:

1. Record the production companies in the order in which they appear on the work.
2. If the production companies do not appear on the work, or the work is not viewed, record the companies in the order in which they appear in secondary sources.
3. If some of the production companies do not appear on the work, or if secondary sources conflict, record the *countries of production* in alphabetical order. Then record the companies in the same order as the countries of production. See 3C5.

245 00 ‡a Bonjour Marie / ‡c Films du tourné ; Ronald Smith
Productions ; directed by John Andrews ; produced by
André Le Diascorn ; screenplay by Eric Renoir.
257 ‡b ‡a France ; United States.
(Production companies do not appear on work; secondary
sources conflict. Third method was used.)

1G5. Compilations, amateur footage of public events, home movies, trailers, etc.

1G5.1. Compilations

A compilation is a work with a distinct organization using existing footage from other moving image materials. Compilations may include published or unpublished works. It may contain whole works, parts of works, or both. Some works may have a collective title, or each work may have a separate title with no collective title. Some compilations have no title at all. Archives may need to place credits differently, depending upon the type of compilation and the needs of the archive and its users. The following instructions should serve as guidelines.

Compilations of whole works without a collective title

If the individual works in a compilation *without* a collective title (see also option in 1B3.2) have been deliberately repackaged for distribution by the same persons or corporate bodies which produced the original works, the compilers should follow the title proper, and/or other title information in the statement of responsibility. Any credits associated with the individual works may be placed in a general note.

245 04 #a The Normandy invasion ; #b The victory / #c compiled by
Goodtimes Home Video.

500 #b #a The Normandy invasion and The victory were originally
produced by Thames TV.

245 00 #a Infancy ; #b Childhood / #c [written by] J. Thornton
Wilder.

If no compilers are found to be associated with the compilation, and the individual works are by different persons or emanate from different corporate bodies, the credits for individual works should follow their individual titles in the statement of responsibility. Separate the groups of data with a period followed by two spaces.

245 04 #a The Truman story / #c Greenwood Productions ; director,
Don Smith. They're in the army now / Creative
Associates, Inc. ; director, John Jones.

Compilations of whole works with a collective title

If the individual works in a compilation *with* a collective title (see also 1B2) have been deliberately repackaged for distribution by the same persons or corporate bodies, the compilers should follow the title proper, and/or other title information in the statement of responsibility. Any credits associated with the individual works may be placed in a contents note following the space, slash, space punctuation. See 7B28.

245 00 #a Popples. #n Vol. 1 / #c a Platypus production.
505 0# #a Popples. Treasure of Popple Beach / produced by Jean
Chalopin and Tesuo Katayama -- Popples. Poppin' at the
beach / produced by Jean Chalopin and Tesuo Katayama.

Compilations of parts of works without a collective title

In a compilation which has no predominant part and consists of parts of different works (see also 1F3.2), credits for the individual works in the compilation should be placed in the contents note following the space, slash, space punctuation. See 7B28. The compilers should follow the title proper, and/or other title information in the statement of responsibility.

245 00 #a [RKO Radio Pictures dance compilation].
505 0# #a [Flying down to Rio--excerpts] / RKO Radio Pictures ;
director, Thornton Freeland (374 ft.) -- [The gay
divorcee--excerpts] / RKO Radio Pictures ; director,
Mark Sandrich (508 ft.) -- [Top hat--excerpts] / RKO
Radio Pictures ; director, Mark Sandrich (150 ft.).

1G5.2. Amateur works

For amateur works, the name of the amateur should be included in the statement of responsibility. If no credit term is given, the word "by" or a credit term enclosed in brackets may be supplied. See also 1F1.5.

245 00 ‡a [Zapruder film--assassination of John F. Kennedy--
amateur works] / ‡c [by] Abraham Zapruder.

1G5.3. Home movies

For home movies, omit the statement of responsibility area unless someone other than the person in the title is responsible for the work. See also 1F1.4.

245 00 ‡a [Family camping trip in the Canadian Rockies--Eugene
and Agnes Meyer--home movies].

1G5.4. Trailers

For trailers, use *only* the credits pertaining to the trailer. Credits appearing on a trailer are usually for the feature of the same title. Do not use any credits appearing on a trailer unless it has been verified that these credits are specifically for the trailer. Use the production company, if known. However, since the company appearing on a trailer is usually the distribution/releasing company for the film and *not* the production company for the trailer, generally use the phrase "production company unknown" in brackets in the statement of responsibility. Visual or audio identification of cast members or participants is acceptable as long as they appear in the trailer. They should be recorded in a separate participants or performers note. See 7B6. See also 1F1.1.

245 05 ‡a [The Beverly hillbillies--trailers] / ‡c [production
company unknown].
511 1‡ ‡a Cloris Leachman, Lily Tomlin, Dabney Coleman.
500 ‡‡ ‡a Cast credits from visual recognition.

1G5.5. Outtakes and trims

For outtakes and trims, use the production company of the work from which they are taken in the statement of responsibility. Visual and audio identification of cast members or participants is also acceptable. See also 1F1.1.

245 00 ‡a [Robin Hood--outtakes] / ‡c Apex Films.

1G5.6. Excerpts and clips

For excerpts and clips, use the credits of the work from which they are taken, i.e., treat them as incomplete parts of the original. See also 1F1.1.

245 00 ‡a [Wings--clips] / ‡c Paramount Famous Lasky Corporation
; director, William Wellman ; producer, Lucien Hubbard.
511 1‡ ‡a Clara Bow, Charles Rogers.
510 ‡‡ ‡a Production and cast information from catalog record for
the feature, Wings.

Works which are known to have been deliberately excerpted and distributed as such should be treated as versions. For versions, see Chapter 2.

1G5.7. Episodes of television series with separately titled segments

When an episode of a television series has more than one segment, each of which is separately titled, place the credits *for the episode as a whole* in the statement of responsibility following the space, slash, space punctuation and/or in the credits and participants or performers notes. See also 1B1.1.3, 7B5, and 7B6.

Credits for individual segments may be placed in a contents note. See 7B28.

245 00 ‡a Fantasy Island. ‡p Cowboy [and] The substitute wife /
‡c a Spelling-Goldberg production in association with
Columbia Pictures ; directed by Arnold Loven ; producer
Arthur Rowe ; series created by Gene Levitt.
508 ‡‡ ‡a Director of photography, Emmett Bergholz ; music by
Charles Albertini.
511 0‡ ‡a Cast for series: Ricardo Montalban, Herve Villechaize.
505 0‡ ‡a Cowboy / written by Robert Earl ; cast, Hugh O'Brian,
Peter Breck -- The substitute wife / written by Ron
Friedman ; cast, Jayne Meadows Allen, Peter Lawford,
Sherry Jackson, Hans Conreid.

2. VERSION, EDITION AREA

Contents

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Introduction

Definitions

AMIM2 is predicated on the cataloging of the original manifestations of moving image works. When *deliberate modifications* are made to original manifestations, these new works are considered versions. Such changes must be made to the *contents* of original works, *regardless* of any other alterations. Contents are defined as the image of a work or the image and sound of a work, but do not include technical specifications, such as format, type of production element, or projection characteristics. Original works and all subsequent versions of original works are cataloged on separate bibliographic records.

Editions are versions. A work may be described as an edition on the work itself or in secondary sources.

Versions and editions may require viewing and/or research to determine whether they are versions or editions of other works or not. The history of a version or an edition may be recorded in a note. See 7B11.

Versions are very often not described as versions on the works themselves or in secondary sources. When a version statement is not on the work itself, it will have to be supplied. The term "version" must always be used. The term "edition" should not be used. Occasionally, a work will bear a version statement. In such a case, that version statement should be used on the record. When edition statements are recorded, the term "edition" will always be present in the edition statement.

The contents of moving image works can basically be modified in three ways: the addition of new material; the deletion of original material; and both the addition of new material *and* the deletion of original material (e.g., when an original ending is removed and a new ending is added).

There are two types of new material. The first kind is incorporated into the original work, such as a new musical sound track, a dubbed sound track, subtitles, colorization, and the inclusion of outtakes, excerpts, trims, or clips. The second kind is appended to the original work, such as an epilogue, prologue, interviews with persons involved with the work, still photographs, production documents, and other works related to the original work (e.g., documentaries on the making of the film or films of the same genre or time period). An example of this type of version is a videodisc of a restored feature film which includes footage not used in the original release, an interview with the director, still photographs of storyboards, a trailer, and a short film on a related subject that was produced at the same time as the feature.

When the intention of combining or repackaging individual works is to create a new work, then it is cataloged as a version of the original works on one record. When works are combined into one work *but not for this purpose*, such as a collector's compilation reel, see 1A3.

Works produced simultaneously in multiple languages are all considered originals and each one should be cataloged separately. For example, a feature film is co-produced by French, Italian, and Spanish companies. The movie is made in French, Italian, and Spanish originals. Each one would be cataloged on its own record. See 2C2. Each original is linked to the other originals by uniform titles if their titles differ. See Appendix A3.3.

When works are modified in ways which do not affect their contents, they are not considered versions. A change in title or credits only is not sufficient. An incomplete work (i.e., a work that lacks part of its image and/or sound) should not be considered a version. Reformatting of moving image materials does not constitute an alteration in the contents. For example, 16 mm. reduction prints or pan-and-scan videos or letterbox videodiscs of films or television programs should not be treated as versions. Likewise, production elements or generations of moving image materials, such as original negatives, master positives, or viewing prints, or video viewing copies, are not versions. All of these types of moving image materials are cataloged on the same record. Information about these works should be recorded in the physical description area or in notes. See Chapters 5 and 7.

Rereleases and reissues are not versions because there is no change in the contents of the original works. They are cataloged together with the original work on the same record. If the original work is not held in the archive, then the information for the original is included on the record for the rerelease or reissue. See 1D, Chapters 4, and 7.

Remakes are completely new works that are associated with previously produced works. They are not to be considered versions. Remakes can be connected to the original works through notes. See 7B11.

Title structures

The title main entry for the version or edition should be the title of the version or edition itself and not the title of the original work. The version or edition is always connected to the original work with a uniform title added entry if the original release title is different from the title of the version or edition. Notes may be made for clarification.

For works produced simultaneously in multiple languages, use the title in the language of the original being cataloged as the uniform title main entry heading. Connect each original with the uniform title added entry heading of the other original or originals. See Appendix A3.3.

For rereleases and reissues, title added entries should be used if the titles are different from the original works. See 1D.

Parallel titles are not used in AMIM2. See 1A5.

Data elements of the description

The description of a version or edition includes the statement of responsibility of the original work in the language and script of the version or edition, a version or edition statement, a statement of responsibility relating to the version or edition, the country of production of the original work, and distribution information relating to the version or edition. The distribution information for the original work is not included in the distribution area, but should be included in a note. See 4H and 7B11.

An illustration of a description for an original work:

Uniform title main entry heading:

130 0℥ ♯a Shichinin no samurai (Motion picture)

Title and statement of responsibility:

245 10 ♯a Shichinin no samurai / ♯c Tōhō Kabushiki Kaisha.

Country of production:

257 ℥℥ ♯a Japan.

Distribution, release, broadcast:

260 ♪♪ ♯a Japan : ♯b Tōhō Kabushiki Kaisha, ♯c 1954.

Physical description:

300 ♪♪ ♯a 19 film reels of 19 (200 min., 17,999 ft.) : ♯b sd.,
b&w ; ♯c 35 mm. ♯3 viewing print.

Notes:

500 ♪♪ ♯a Copyright: unknown.

An illustration of a description for a version or edition:

Title of version or edition and statement of responsibility of original work in the language
and script of the version or edition:

245 00 ♯a Seven samurai / ♯c Toho Company.

Version or edition statement and statement of responsibility of version or edition:

250 ♪♪ ♯a [Version with added material] / ♯b produced by Isaac
Mizrahi ; new English translation created by Rich
Thomas and edited by Sanai Lovrich.

Country of production of original work:

257 ♪♪ ♯a Japan.

Distribution, release, broadcast of version or edition:

260 ♪♪ ♯a United States : ♯b Voyager Co., ♯c c1988.

Physical description of version or edition:

300 ♪♪ ♯a 4 videodiscs of 4 (optical) (ca. 203 min.) : ♯b sd.,
b&w ; ♯c 12 in. ♯3 viewing copy.

Notes:

500 ♪♪ ♯a Copyright notice on videodisc jacket: The Criterion
Collection ; 1988.

500 ♪♪ ♯a Originally released under the title Shichinin no
samurai in Japan in 1954.

Uniform title added entry:

730 0- ♯a Shichinin no samurai (Motion picture)

2A. Preliminary rule

2A1. Punctuation

For general instructions on prescribed punctuation, see 0F.

Precede the first statement of responsibility following an version or edition statement by a space, diagonal slash, space. Precede each subsequent statement of responsibility by a space, semicolon, space.

2A2. Sources of information

See 0C.

2B. General rule

Treat moving image works that contain deliberate modifications to their contents as versions and catalog them on separate records.

Original work:

245 00 #a Heaven's gate / #c Partisan Productions, Inc. ;
director-writer, Michael Cimino ; producer, Joan
Carelli.
260 ## #a United States : #b United Artists, #c 1980.

Version:

245 00 #a Heaven's gate / #c Partisan Productions, Inc. ;
director-writer, Michael Cimino ; producer, Joan
Carelli.
250 ## #a [Short version] / #b editing and sound track
alteration, the Johnson County War Company.
260 ## #a United States : #b United Artists, #c 1980.

Original work:

130 0# #a Diexue shuang xiong (Motion picture)
245 10 #a Diexue shuang xiong / #c Chin kung chu tien ying chih
tso yu hsien kung ssu ; pien tao, Yü-sen Wu.
257 ## #a Hong Kong.
260 ## #a Hong Kong : #b Chin kung chu tien ying chih tso yu
hsien kung ssu, #c 1989.

Version:

245 04 #a The killer / #c Film Workshop, Golden Princess, Magnum
; directed and written by John Woo.
250 ## #a [English language subtitled version].
257 ## #a Hong Kong.
260 ## #a United States : #b Circle Releasing Corp., #c 1989.

500 ~~pp~~ ~~+~~a Originally released under title Diexue shuang xiong in
Hong Kong in 1989.
730 0- ~~+~~a Diexue shuang xiong (Motion picture)

2C. Version, edition statements

2C1. Recording version statements

Record a statement relating to a version of a moving image work from the work or secondary sources.

245 00 ~~+~~a Day of the killer tornados / ~~+~~c United States
Department of Agriculture.
250 ~~pp~~ ~~+~~a Long version.

245 00 ~~+~~a Space science : ~~+~~b an introduction / ~~+~~c Coronet.
250 ~~pp~~ ~~+~~a Rev. version.

245 00 ~~+~~a Snowbound / ~~+~~c Learning Corp. of America.
250 ~~pp~~ ~~+~~a Classroom version.

2C2. Supplying version statements

Supply a version statement if one is lacking. The statement should reflect the major characteristic of the version, such as its being re-edited or shortened. The term "version" should always be used and the statement should be enclosed in brackets.

245 00 ~~+~~a Discovering color / ~~+~~c Film Associates of California ;
executive producers, Paul Burnford and Jack Stoops.
250 ~~pp~~ ~~+~~a [Shortened version].

245 00 ~~+~~a Never weaken / ~~+~~c Hal Roach Studios ; director, Fred
Newmeyer.
250 ~~pp~~ ~~+~~a [Re-edited version?].

245 04 ~~+~~a The umbrellas of Cherbourg / ~~+~~c directed, screenplay,
and lyrics by Jacques Demy.
250 ~~pp~~ ~~+~~a [Restored version of the English language subtitled
version].

For works produced simultaneously in multiple languages, use the term "original" in the version statement.

130 00 ‡a Quest for fire (Motion picture)
 245 10 ‡a Quest for fire / ‡c Belstar Productions/Stephan films ;
 ICC/Cine-Trail ; in association with the Gruskoff
 Organization ; directed by Jean-Jacques Annaud ;
 produced by John Kemeny and Denis Héroux ; screenplay
 by Gérard Brach.
 250 00 ‡a [English language original].
 257 00 ‡a France ; Canada ; United States.
 260 00 ‡a Canada : ‡b Twentieth Century-Fox, ‡c 1982 ; ‡a United
 States : ‡b Twentieth Century-Fox, ‡c 1982.
 500 00 ‡a French language original released under the title La
 guerre du feu.
 730 00 ‡a Guerre du feu (Motion picture)

 130 00 ‡a Guerre du feu (Motion picture)
 245 13 ‡a La guerre du feu / ‡c Belstar Productions/Stephan films
 ; ICC/Cine-Trail ; en association avec the Gruskoff
 Organization ; réalisation, Jean-Jacques Annaud ;
 produit par John Kemeny and Denis Héroux ; écrit par
 Gérard Brach.
 250 00 ‡a [French language original].
 257 00 ‡a France ; Canada ; United States.
 260 00 ‡a France : ‡b AMLF, ‡c 1981 ; ‡a Canada : ‡b Twentieth
 Century-Fox, ‡c 1982.
 500 00 ‡a English language original released under the title
 Quest for fire.
 730 00 ‡a Quest for fire (Motion picture)

2C3. Recording edition statements

Record an edition statement from the work or secondary sources.

245 00 ‡a Pull my daisy.
 250 00 ‡a College ed.

 245 00 ‡a Salt of the earth.
 250 00 ‡a 40th anniversary ed.

2D. Statement of responsibility relating to versions, editions

Record a statement of responsibility relating to versions or editions following the version or edition statement. Choose the credit terms found on the work unless secondary research proves them to be inaccurate or unclear. In those cases, supply an appropriate term in brackets after the credit term. When using a secondary source that is not in the language of the work, record the information in the language and script of the archive.

245 00 ‡a Heaven's gate / ‡c Partisan Productions, Ltd. ;
 director-writer, Michael Cimino ; producer, Joan
 Carelli.
 250 ‡b ‡a [Short version] / ‡b editing and sound track
 alteration, the Johnson County War Company.
 245 00 ‡a Mutiny on the Bounty / ‡c Metro-Goldwyn-Mayer ;
 director, Frank Lloyd ; producer, Irving Thalberg.
 250 ‡b ‡a School ed. / ‡b re-edited by Teaching Film Custodians.

When a credit term is judged to be probable, bracket the term. If it is judged to be questionable, include a question mark in the brackets. If no precise credit function can be determined, use the term "function undetermined" enclosed in brackets.

When a personal or company name credit is judged to be probable, bracket the name. If it is judged to be questionable, include a question mark in the brackets.

2E. Distribution, release, broadcast information for versions, editions

See 4H.

2F. Copyright registration information for versions, editions

If archives deem copyright registration information to be important, they should use the copyright information for the version or edition on the record for the version or edition and *not* the copyright information for the original work. The copyright information for the original may be included in a general note. See 7B10.

3. COUNTRY OF PRODUCTION AREA

Contents

Introduction

- 3A. Preliminary rule
 - 3A1. Punctuation
 - 3A2. Sources of information
- 3B. General rule
- 3C. Country of production
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 - 3C2. Probable, questionable country of production
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 - 3C4. Country of production for works never intended to be distributed
 - 3C5. Country names of international co-productions

Introduction

The country of production is the country where the principal offices of the production company or, in the absence of a company, the individual producer of a moving image work are or were located. It is considered the country of origin. Conflicts or uncertainties concerning the country of production should be explained in a note. See 7B12.

Do not record in this area any country names that appear on the work, on accompanying material, or in secondary sources, but are not associated with the country of original production. For countries associated with distribution, see 4C. Information about countries that are not associated with either production or distribution, e.g., shooting location, may be recorded in a note. See 7B12.

Optionally, archives may choose to omit this area for moving image works produced in the country of the archive and use the area only for works produced or co-produced in other countries.

3A. Preliminary rule

3A1. Punctuation

For general instructions on prescribed punctuation, see 0F.

Separate multiple names of countries with a space, semicolon, space.

End this field with a period even when there is a closing bracket.

3A2. Sources of information

See 0C.

3B. General rule

This area is used to record only the original country or countries of production of a moving image work. Do not record jurisdictions lower than country, such as cities, counties, states, or provinces, in this area.

245 03 ‡a Un homme et une femme / ‡c Les Films treize.
257 ‡a France.

245 00 ‡a Psycosissimo / ‡c Variety film, Flora film.
257 ‡a Italy.

3C. Country of production

3C1. Form of country name

Record the name of the country of production in the language and script of the archive whenever possible. Choose the form of the country name in use at the time that the moving image work was produced. Do not use abbreviations.

245 00 ‡a Elvira Madigan / ‡c Europa Film, Janco Films.
257 ‡a Sweden.
(For English language archives.)

The following choices of country names in English are derived from the Special Decisions section of the Library of Congress Rule Interpretation for AACR2, 23.2.

1. Germany. For the Federal Republic of Germany, use "West Germany" for 1949-1990 and "Germany" after 1990. For the German Democratic Republic, use "East Germany."
2. Great Britain. For the United Kingdom, use "Great Britain."
3. Korea. For Korea until September 1945, use "Korea." After September 1945, use "North Korea" or "South Korea."
4. Soviet Union. For the former Union of Soviet Socialist Republics, use "Soviet Union" for 1917-1991. Prior to 1917, use "Russia." After 1991, use the country names of the former republics that constituted the Soviet Union (i.e., Armenia,

Azerbaijan, Belarus, Estonia, Georgia, Kazakstan, Kyrgyzstan, Latvia, Lithuania, Moldova, Russia, Tajikistan, Turkmenistan, Ukraine, Uzbekistan).

3C2. Probable, questionable country of production

If the identification of the country is judged to be probable, enclose the name of the country in brackets. If the country of production is judged to be questionable, follow the country name with a question mark and enclose both in brackets. Give an explanation in a note, if necessary. See 7B12.

245 00 ‡a Running / ‡c Guardian Trust Co.
257 ‡b ‡a [Canada].

245 00 ‡a [Jones Collection. ‡n No. 2, ‡p Trick film--
unidentified works] / ‡c [production company unknown].
257 ‡b ‡a [France?].

3C3. Unknown country of production

When the country of production is unknown, use the abbreviation "S.l." (sine loco, without place) enclosed in brackets and, if necessary, give further explanation in a note. See 7B12.

245 00 ‡a [Brook Collection. ‡n No. 15, ‡p Bullfight--
unidentified works] / ‡c [production company unknown].
257 ‡b ‡a [S.l.].

3C4. Country of production for works never intended to be distributed

For works that were never intended to be distributed, e.g., home movies, outtakes, unedited footage, give the country that is the home of the creator if this can be ascertained; otherwise, see 3C2 or 3C3.

245 00 ‡a [Family camping trip in the Canadian Rockies--Eugene
and Agnes Meyer--home movies].
257 ‡b ‡a United States.

245 00 ‡a [Rosa Ponselle--screen tests] / ‡c Metro-Goldwyn-Mayer.
257 ‡b ‡a United States.

3C5. Country names of international co-productions

For international co-productions, record the country names separated by a space, semicolon, space.

245 00 ‡a In the French style / ‡c Cassana Films, Orsay films.
250 ‡a [English language subtitled version].
257 ‡a United States ; France.

The order of the countries of production should be established using one of the following methods in this order of preference:

1. Record the countries of production in the order in which their corresponding production companies appear on the work.
2. If the production companies do not appear on the work, or the work is not viewed, record the countries of production in the order in which their corresponding production companies appear in secondary sources.
3. If some of the production companies do not appear on the work, or if secondary sources conflict, record the countries of production in alphabetical order.

4. DISTRIBUTION, RELEASE, BROADCAST AREA

Contents

Introduction

- 4A. Preliminary rule
 - 4A1. Punctuation
 - 4A2. Sources of information
- 4B. General rule
- 4C. Country of distribution, release, broadcast
 - 4C1. Form of country name
 - 4C2. Probable, questionable country of distribution, release, broadcast
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 - 4C4. Undistributed works
- 4D. Name of distributor, releaser, broadcaster
 - 4D1. Simultaneous distribution, release, broadcast
 - 4D2. Probable, questionable distributor, releaser, broadcaster
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 - 4D4. Undistributed works
- 4E. Dates of distribution, release, broadcast
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- 4F. Releases in same year, in different countries, and in the same language
- 4G. Rerelease, reissue information
- 4H. Distribution, release, broadcast information for versions, editions

Introduction

Moving image materials are made available to the public through methods of distribution, releasing, or broadcasting. Distributors or releasing companies perform the function of making moving image materials available. Television networks or stations broadcast television

programs. The terms “distribution,” “release,” and “broadcast” are used interchangeably in this manual to mean making a moving image work available. The term “presents” and its variations are ambiguous terms and might refer to distribution. If they relate to distribution, see 4D. If they do not relate to distribution, see 1G3.2 and 1G3.3.

4A. Preliminary rule

4A1. Punctuation

For general instructions on prescribed punctuation, see 0F.

Precede the name of a distributor, releaser, broadcaster by a space, colon, space.

Precede the date of distribution, release, or broadcast by a comma, space.

Precede the country of rerelease or reissue by a space, semicolon, space.

Precede the name of a rereleaser or reissuer by a space, colon, space.

Precede the date of rerelease or reissue by a comma, space.

End this area with a period unless the area ends with a bracket.

If more than one adjacent element of this area -- country of original release, distributor, and date of original release -- are to be enclosed in brackets, or brackets with a question mark, enclose them all in one set of brackets.

260 ~~00~~ #a [United States : #b Universal?, #c 193-?]

not 260 ~~00~~ #a [United States] : #b [Universal?], #c [193-?]

4A2. Sources of information

See 0C.

4B. General rule

This area is used to record all original release information about the country, company name, and date for the distributing, releasing, and broadcasting of moving image materials regardless of the country of production. Distribution information describing rereleases or reissues is included subsequently. See 4G. The distribution information for versions and editions is described in 4H.

245 00 ‡a Saturday night fever / ‡c Stigwood Group, Ltd.
 257 ‡a United States.
 260 ‡a United States : ‡b Paramount Pictures, ‡c 1977.

245 00 ‡a Fireside theatre. ‡p The man who liked to kill / ‡c
 Frank Wisbar Productions.
 257 ‡a United States.
 260 ‡a United States : ‡b NBC, ‡c 1955-06-14.

4C. Country of distribution, release, broadcast

4C1. Form of country name

Give the name of the country of distribution, etc., in the language and script of the archive whenever possible. Do not record the city, state, province, etc. In many instances, a moving image work is released in several different cities in the same country simultaneously. If this information is important to an archive, it can be included in a note. See 7B11. Choose the form of the country name in use at the time that the moving image work was distributed. Do not use abbreviations.

245 04 ‡a The learning tree / ‡c Winger Enterprises, Inc. ;
 directed, produced, written by Gordon Parks.
 257 ‡a United States.
 260 ‡a United States : ‡b Warner Bros.-Seven Arts, ‡c 1969.

245 00 ‡a CBS reports. ‡p Harvest of shame / ‡c CBS Television.
 257 ‡a United States.
 260 ‡a United States : ‡b CBS Television Network, ‡c 1960-11-25.

The following choices of country names in English are derived from the Special Decisions section of the Library of Congress Rule Interpretation for AACR2, 23.2.

1. Germany. For the Federal Republic of Germany, use "West Germany" for 1949-1990 and "Germany" after 1990. For the German Democratic Republic, use "East Germany."
2. Great Britain. For the United Kingdom, use "Great Britain."
3. Korea. For Korea until September 1945, use "Korea." After September 1945, use "North Korea" or "South Korea."
4. Soviet Union. For the former Union of Soviet Socialist Republics, use "Soviet Union" for 1917-1991. Prior to 1917, use "Russia." After 1991, use the country

names of the former republics that constituted the Soviet Union (i.e., Armenia, Azerbaijan, Belarus, Estonia, Georgia, Kazakstan, Kyrgyzstan, Latvia, Lithuania, Moldova, Russia, Tajikistan, Turkmenistan, Ukraine, Uzbekistan).

4C2. Probable, questionable country of distribution, release, broadcast

If the country of distribution, etc., is judged to be probable, give the name of the country enclosed in brackets. If the country of distribution, etc., is judged to be questionable, give the name of the country followed by a question mark and enclose both in brackets. Give an explanation in a note, if necessary. See 7B11.

245 04 ‡a Der Papiermensch / ‡c KFV.
257 ‡b ‡a Germany.
260 ‡b ‡a [Germany] : ‡b KFV, ‡c 1910.

245 00 ‡a Monte Carlo, Monaco / ‡c Pathé frères.
257 ‡b ‡a France.
260 ‡b ‡a [France?] : ‡b Pathé frères, ‡c 1913.

Optionally, give the country of distribution *only* when it is other than the country of the archive.

4C3. Unknown country of distribution, release, broadcast

If the identification of the country of distribution, etc., is unknown, use the abbreviation "S.l." (sine loco, without place) enclosed in brackets and, if necessary, give further explanation in a note. See 7B11.

245 00 ‡a [Vaudeville acts] / ‡c [production company unknown].
257 ‡b ‡a [S.l.].
260 ‡b ‡a [S.l. : ‡b s.n., ‡c 191-]

4C4. Undistributed works

For works that were intended to be distributed but which were never actually distributed, such as a shelved feature film, and for works that were never intended to be distributed, such as home movies, outtakes, or unedited footage, do not give a country of distribution or the abbreviation "S.l." Give a date only, as instructed in 4E5.

245 00 ‡a [Charles Webster Hawthorne demonstrating at the foot of
Law St., Provincetown--Charles Webster Hawthorne--home
movies].
257 ‡b ‡a United States.
260 ‡b ‡c [1930]

4D. Name of distributor, releaser, broadcaster

Record the name of distributor, etc., following the country of distribution.

245 00 #a Chan is missing / #c a Wayne Wang production ;
director, producer, writer, editor, Wayne Wang.
257 ## #a United States.
260 ## #a United States : #b New Yorker Films, #c 1982.

245 00 #a Sesame Street. #n [1985-04-05] / #c Children's
Television Workshop.
257 ## #a United States.
260 ## #a United States : #b PBS, #c 1985-04-05.

Use the call letters of a television station as the name of the broadcaster. If a place name appears with the call letters, record it after the call letters. Separate the call letters from the place name with a comma, space punctuation.

245 00 #a Wizards report. #n [1998-09-23] / #c Wizards
Productions.
257 ## #a United States.
260 ## #a United States : #b WTTG-TV, Washington, D.C., #c 1998-
09-23.

4D1. Simultaneous distribution, release, broadcast

If two or more companies distribute a moving image work in the same country and in the same year, give the names in the order they are listed on the work or in secondary sources. Separate the names of the distributors by a space, colon, space.

245 02 #a L'oise / #c Les Films Gilbert Gratton, Télé métropole,
Inc. ; réalisation, Gilbert Gratton.
257 ## #a Canada.
260 ## #a Canada : #b Bouchard & associés : #b Thomas Howe
Associates, #c 1978.

For television programs, the date must be the same.

245 00 #a Presidential campaign briefing special.
257 ## #a United States.
260 ## #a United States : #b NBC : #b PBS, #c 1987-10-22.

4D2. Probable, questionable distributor, releaser, broadcaster

If the distributor, etc., is judged to be probable, enclose it in brackets. If the distributor, etc., is judged to be questionable, follow the name with a question mark and enclose both in brackets. Give an explanation in a note, if necessary. See 7B11.

245 00 ‡a Purgatory and paradise / ‡c Superior Feature Film Co.
 257 ‡b ‡a United States.
 260 ‡b ‡a United States : ‡b [Superior Feature Film Co.], ‡c
 1912.

245 03 ‡a Le bandit / ‡c Eclair.
 257 ‡b ‡a France.
 260 ‡b ‡a France : ‡b [Eclair?], ‡c 1912.

4D3. Unknown distributor, releaser, broadcaster

If the distributor is unknown, give the abbreviation "s.n." (sine nomine, without name) enclosed in brackets and, if necessary, give further explanation in a note. See 7B11.

245 00 ‡a [Slapstick comedy--unidentified works].
 257 ‡b ‡a United States.
 260 ‡b ‡a United States : ‡b [s.n., ‡c 191-?]

4D4. Undistributed works

For works that were intended to be distributed but which were never actually distributed, such as a shelved feature film, and for works that were never intended to be distributed, such as home movies, outtakes, or unedited footage, do not give a distributor, etc., or the abbreviation "s.n." Give a date only, as instructed in 4E5.

245 00 ‡a [Charles Webster Hawthorne demonstrating at the foot of
 Law St., Provincetown--Charles Webster Hawthorne--home
 movies].
 257 ‡b ‡a United States.
 260 ‡b ‡c [1930]

4E. Dates of distribution, release, broadcast

4E1. Dates of distribution, release for non-television works

Record the year date related to distribution or release for works that are not television programs following the name of the distributor or releaser.

245 00 ‡a Do the right thing / ‡c a Forty Acres and a Mule
 Filmworks production ; directed, produced, and written
 by Spike Lee.
 257 ‡b ‡a United States.
 260 ‡b ‡a United States : ‡b Universal Pictures, ‡c 1989.

Optionally, archives may wish to give the month and day, as well as year, for dates related to distribution or release in the YYYY-MM-DD format.

4E2. Dates for television broadcasts

For television broadcasts, record the year, month, and day of the broadcast. Use the form YYYY-MM-DD. If the month and day of the broadcast are not available, give the year.

245 00 ‡a Eyes on the prize : ‡b America's civil rights years,
1954-1965. Fighting back, 1957-1962 / ‡c a production
of Blackside, Inc.
257 ‡b ‡a United States.
260 ‡b ‡a United States : ‡b PBS, ‡c 1986-11-19.

Optionally, include the time of broadcast in parentheses after the date.

245 00 ‡a M*A*S*H. ‡p Tuttle / ‡c Twentieth Century-Fox Film
Corporation.
257 ‡b ‡a United States.
260 ‡b ‡a United States : ‡b CBS, ‡c 1973-01-04 (8:00 PM EST).

4E2.1. Simultaneous broadcasts

If there are two or more broadcasters for a television program and both broadcast it on the same day, use a single YYYY-MM-DD date.

245 00 ‡a Admiral Broadway revue. ‡n [1949-04-08].
257 ‡b ‡a United States.
260 ‡b ‡a United States : ‡b NBC Television Network : ‡b Dumont
Television Network, ‡c 1949-04-08.

4E3. Copyright or production dates as distribution, release, broadcast dates

If the date of distribution, etc., is unknown, a copyright date or a production date can be used as a release date. If both the copyright and production dates are available, use the copyright date instead of the production date. Precede a copyright date with the letter "c." If a production date is used, make a note that the date is a production date.

245 00 ‡a New York City in a blizzard / ‡c Thomas A. Edison, Inc.
257 ‡b ‡a United States.
260 ‡b ‡a United States : ‡b Thomas A. Edison, Inc., ‡c c1902.

245 00 ‡a Smoldering sin / ‡c Roulette.
257 ‡b ‡a United States.
260 ‡b ‡a United States : ‡b [s.n.], ‡c 1925.
500 ‡b ‡a Date is production date; unable to verify if work was
ever released.

If a copyright date or a production date is not used as a release date, it may be given in a note. See 7B11.

4E4. Approximate dates

If no date of distribution, release, broadcast, copyright, or production can be determined, give an approximate date enclosed in brackets. If necessary, give an explanation in a note. See 7B11.

Probable date	[1969]
Questionable date	[1916?]
Approximate date	[ca. 1960]
One year or another	[1971 or 1972]
Span of dates (Only for dates fewer than twenty years apart)	[between 1906 and 1912]
Probable decade	[192-]
Questionable decade	[192-?]

4E5. Undistributed works

For works that were intended to be distributed but which were never actually distributed, such as a shelved feature film, and for works that were never intended to be distributed, such as home movies, outtakes, or unedited footage, give the year the footage was shot. If the year is unknown, give an approximate year as instructed in 4E4. When possible, a note should be included that further explains the date. See 7B11.

245 00 ‡a [Family camping trip in the Canadian Rockies--Eugene
and Agnes Meyer--home movies].
257 ‡b ‡a United States.
260 ‡b ‡c [1926]
500 ‡b ‡a Date from notes accompanying film and Pusey, M. Eugene
Meyer, p. 195.

4F. Releases in same year, in different countries, and in the same language

For works released in the same year, in different countries, and in the same language, include the release information for each country. For works released in different languages, see Chapter 2.

260 ‡b ‡a Argentina : ‡b Leda Films, ‡c 1985 ; ‡a Mexico : ‡b
Películas Clásicas, ‡c 1985.
(An Argentine-Mexican co-production and the archive
holds both release copies.)

260 ‡b ‡a United States : ‡b Universal Pictures, ‡c 1979 ; ‡a
Great Britain : ‡b Universal Pictures, ‡c 1979.
(The archive holds the British release copy of a U.S.
film.)

4G. Rerelease, reissue information

A rerelease is a work which is released subsequently to its original release by the *original* distributor with no deliberate modifications to its contents. A reissue is a work which is released subsequently to its original release by a distributor *other than the original one* with no deliberate modifications to its contents. When a work is rereleased or reissued with modifications to its contents, consider it a version. See 4H.

When the archive holds the rerelease or reissue copy, include that distribution information following the original distribution information. Holdings information should be included in the record. For notes, see 7B30.

```
245 00 +a Dial M for murder / +c Warner Brothers ; director,  
        Alfred Hitchcock ; written by Frederick Knott.  
257 ## +a United States.  
260 ## +a United States : +b Warner Brothers, +c 1954 ; +a United  
        States : +b Warner Brothers, +c 1982.  
500 ## +a Archive holds copies of both 1954 original and 1982  
        rerelease (copy 2). +5 DLC  
        (Use institution's local code.)  
  
245 00 +a Blood orange / +c Hammer Film Production, Ltd.  
246 1# +i Reissue title: +a Three stops to murder  
257 ## +a Great Britain.  
260 ## +a Great Britain : +b Exclusive Films, Ltd., +c 1953 ; +a  
        United States : +b Astor Pictures, +c 1955.  
500 ## +a Archive holds copies of both original British release  
        and U.S. reissue (copy 2). +5 DLC  
        (Use institution's local code.)  
  
245 00 +a Du Pont show of the week. +p The missing bank of Rupert  
        X. Humperdink / +c a Talent Associates, Paramount  
        production.  
257 ## +a United States.  
260 ## +a United States : +b NBC Television Network, +c 1964-06-  
        21 ; +a United States : +b NBC Television Network, +c  
        1964-09-06.  
500 ## +a Archive holds rebroadcast copy. +5 DLC  
        (Use institution's local code.)
```

If the rerelease or reissue information is available when the archive is describing the original work, but the archive does not hold that copy, that information may be included in a note. See 7B11.

245 00 ‡a Celebrating a century : ‡b the 1876 Philadelphia Centennial Exhibition / ‡c Smithsonian Institution, Office of Telecommunication.
 257 ‡b ‡a United States.
 260 ‡b ‡a United States : ‡b National Audiovisual Center, ‡c 1975.
 500 ‡b ‡a Rereleased in 1978 by the National Audiovisual Center.

When the reissue date is unknown, it is not necessary to attempt to give an approximate date. Indicate in a note that the reissue date is unknown.

260 ‡b ‡a United States : ‡b Paramount Pictures, ‡c 1941 ; ‡a United States : ‡b Astor Pictures.
 500 ‡b ‡a Reissue date unknown.

Optionally, the archive may elect to omit the place of rerelease when it is the same as the place of original release. Similarly, the archive may omit the name of the rereleasing company because, by definition, it is the same as the original releasing company. If both the place of rerelease and the rereleasing company are omitted, give the rerelease date following the original release information separated by a comma, space.

245 00 ‡a Dial M for murder / ‡c Warner Brothers ; director, Alfred Hitchcock ; written by Frederick Knott.
 257 ‡b ‡a United States.
 260 ‡b ‡a United States : ‡b Warner Brothers, ‡c 1954, 1982.

Optionally, if the country of reissue is the same as that of the original release, do not repeat it. If the date of reissue is the same as that of the original release, do not repeat it. If the place or the place and date of reissue are omitted, give the reissuing company following the original release information separated by a space, colon, space.

245 00 ‡a Matrimaniac / ‡c Fine Arts Pictures.
 257 ‡b ‡a United States.
 260 ‡b ‡a United States : ‡b Triangle Film Corp., ‡c 1916 : ‡b Film Distributors League, ‡c 1921.

4H. Distribution, release, broadcast information for versions, editions

The distribution information used for a version or edition is for the version or edition itself, not for the original work. Distribution information for the original may be given in a note. See 7B11.

245 00 ‡a My fair lady / ‡c Warner Brothers.
 250 ‡b ‡a [Restored version].
 257 ‡b ‡a United States.
 260 ‡b ‡a United States : ‡b Warner Brothers, ‡c 1994.
 500 ‡b ‡a Originally released in 1964 by Warner Brothers.

245 00 #a He loved an actress / #c Morgan ; director, Melville Brown.
 250 ## #a [Re-edited version] / #b Biltmore Pictures.
 257 ## #a Great Britain.
 260 ## #a United States : #b Grand National, #c 1938.
 500 ## #a Originally released in Great Britain in a different
 version in 1937 under the title Stardust.

245 00 #a Memories of underdevelopment / #c director and writer,
 Tomás Gutiérrez Alea.
 250 ## #a [English language subtitled version].
 257 ## #a Cuba.
 260 ## #a United States : #b Tricontinental Film Center, #c 1972.
 500 ## #a Originally released under the title Memorias del
 subdesarrollo in Cuba in 1968.

5. PHYSICAL DESCRIPTION AREA

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Introduction

A moving image work may have one or more sets of elements, which in turn may be composed of one or more units. These sets of elements must be described accurately and briefly, drawing together component parts of negatives, master positives, sound tracks, videocassettes, etc., and providing a quick method for comparing each set. This interrelationship among the sets of elements is expressed by providing a separate line of physical description for each set arranged in a standardized manner.

For example, if the archive holds a work in two or more generations (e.g., duplicate negative and master positive), a separate line of physical description should be given for each generation. Similarly, if the archive holds a work in two or more formats (e.g., 16 mm. print and 3/4 in. videocassette), a separate line of physical description is created for each.

```
245 00 #a I led 3 lives. #p Phoney brother / #c Ziv Television
      Programs Inc. ; director-supervisor of production,
      Henry S. Kesler.
257 ## #a United States.
260 ## #a United States : #b Ziv Television Programs, Inc., #c
      1955.
300 ## #a 1 videocassette of 1 (VHS) (27 min.) : #b sd., b&w ; #c
      1/2 in. #3 viewing copy.
300 ## #a 1 film reel of 1 (27 min., 950 ft.) : #b sd., b&w ; #c
      16 mm. #3 answer print.
300 ## #a 1 film reel of 1 (27 min., 950 ft.) : #b sd., b&w ; #c
      16 mm. #3 dupe neg.
```

The physical description area consists of six subareas: extent of work and specific material designation, other physical details, dimensions, film base, generation, and copy number. Two of the six subareas are further divided into more specific elements that are included as they apply.

Subarea

Elements

Extent of work and specific material designation:

Number of units in hand
Specific material designation (e.g., film reels, videocassettes)
Number of units in a complete work, if known
Video format or other video technical specifications (e.g., VHS, PAL)
Running time and/or length

Other physical details:

Projection characteristics (e.g., anamorphic, letterbox)

	Sound characteristics
	Color characteristics
	Film projection speed
	Video playing speed
Dimensions:	Gauge, width, or diameter
Film base:	Film base (e.g., triacetate)
Generation:	Generation (e.g., dupe neg)
Copy number:	Copy number or number of copies

Archives that utilize a holdings format may need to adapt these rules.

Most technical terms that are found throughout this chapter are defined in the Glossary.

5A. Preliminary rule

5A1. Punctuation

For general instructions on prescribed punctuation, see 0F.

Enclose the video format or other video technical specification in parentheses, e.g., (Betacam) and (PAL).

Separate multiple video technical specifications such as video format and broadcast system with a comma, space punctuation, e.g., (VHS, PAL).

Enclose the running time and/or length in parentheses, e.g., (90 min.).

For film, separate the minutes and the footage with a comma, space punctuation, e.g., (90 min., 8,990 ft.).

Precede the other physical details subarea by a space, colon, space.

Separate elements within the other physical details subarea with commas.

Precede the dimension by a space, semicolon, space.

Separate the numeric part of the dimension from the abbreviation with a space and place a period after the abbreviation describing dimension, e.g., 35 mm. and 1/2 in.

Separate dimension, base, generation, and copy number with single spaces.

Enclose the copy number in parentheses, e.g., (copy 2).

Each line of physical description ends with a period unless there is another mark of punctuation present (e.g., a closing parenthesis). It also ends with a period even if parentheses are present when followed by a series statement.

300 ♀♂ ♀a 1 film reel of 1 (8 min., 288 ft.) : ♀b sd., col. ; ♀c
16 mm. ♀3 viewing print.
300 ♀♂ ♀a 1 film reel of 1 (8 min., 288 ft.) : ♀b sd., col. ; ♀c
16 mm. ♀3 viewing print (copy 2).
440 ♀0 ♀a Art of silence, pantomimes with Marcel Marceau

5A2. Sources of information

See 0C.

5B. Extent of work and specific material designation

5B1. Number of units in hand

Record the number of physical units in hand of each complete or incomplete copy of a film or video by giving the number of units in arabic numerals.

5B2. Specific material designation

Follow the number of units with one of the following specific material designations, as appropriate. Do not abbreviate these terms.

film reel	videoreel
film roll	videocassette
film cassette	videocartridge
film cartridge	videodisc
film loop	

300 ♀♂ ♀a 5 film reels of 5 (ca. 104 min., 3,724 ft.) : ♀b sd.,
b&w ; ♀c 16 mm. ♀3 master pos.

300 ♀♂ ♀a 2 videocassettes of 2 (U-Matic) (90 min.) : ♀b sd.,
col. ; ♀c 3/4 in. ♀3 viewing copy.

300 ♀♂ ♀a 1 videodisc of 1 (optical) (120 min.) : ♀b sd., col. ;
♀c 12 in. ♀3 viewing copy.

300 ♀♂ ♀a 3 film cartridges of 3 (ca. 14 min., 200 ft.) : ♀b si.,
col. ; ♀c super 8 mm. ♀3 print.

300 ~~00~~ #a 1 videoreel of 1 (45 min.) : #b sd., b&w ; #c 1 in. #3 master.

5B3. Number of units in a complete work

Specify how many parts comprise the original complete work, if this information is known or can be reasonably assumed. This should be done in one brief statement that records both the number of units in hand and the original number of units in the complete work. Include the number of units in a complete work in arabic numerals following the number of units in hand and the specific material designation (e.g., film reels, videodiscs).

300 ~~00~~ #a 13 film reels of 13 (123 min., 11,003 ft.) : #b si., b&w ; #c 35 mm. #3 answer print.

300 ~~00~~ #a 2 film reels of 2 (19 min., 652 ft.) : #b sd., b&w ; #c 16 mm. #3 dupe neg.

300 ~~00~~ #a 1 videodisc of 1 (DVD) (95 min.) : #b sd., col. ; #c 4 3/4 in. #3 viewing copy.

300 ~~00~~ #a 2 videocassettes of 2 (110 min.) : #b sd., col. ; #c 3/4 in. #3 viewing copy.

There may be several lines of physical description and the number of units in a complete copy may vary from line to line. In these cases, it is not necessary for every line to relate the number of physical units in hand to the original unit count. Use the number with the specific material designation to describe the work in hand. Unit numbers may be supplied in parentheses following the specific material designation, as needed. Clarification may also be placed in a note. See 7B13.

300 ~~00~~ #a 12 film reels of 12 (102 min., 9,143 ft.) : #b sd., col. ; #c 35 mm. #3 viewing print.

300 ~~00~~ #a 13 film reels (102 min., 9,143 ft.) : #b si., cyan ; #c 35 mm. #3 original neg pic.

300 ~~00~~ #a 13 film reels (102 min., 9,143 ft.) : #b si., magenta ; #c 35 mm. #3 original neg pic.

300 ~~00~~ #a 13 film reels (102 min., 9,143 ft.) : #b si., yellow ; #c 35 mm. #3 original neg pic.

500 ~~00~~ #a The color separation negatives are complete in 13 film reels.

300 ~~00~~ #a 2 film reels (90 min., ca. 3,240 ft.) : #b sd., b&w ; #c 16 mm. #3 viewing print.

300 ~~00~~ #a 3 film reels (90 min., ca. 3,240 ft.) : #b sd., b&w ; #c 16 mm. #3 master pos.

500 ~~00~~ #a Viewing print and master pos seem complete. #5 DLC (Use institution's local code.)

Sometimes the number of units in a complete work cannot be determined. For works with uncertain or unknown original lengths, see 5B5. For works never intended to be distributed, see 5B6.

5B3.1. 1,000-foot 35 mm. film reels as standard

Historically, a 35 mm. film reel has meant the amount of 35 mm. film that is wound on one standard reel or is stored in one standard film can designed to accommodate up to 1,000 feet of film. The use of the term "reel" as a unit of measurement for 35 mm. film is a standard industry term. At the regular 35 mm. sound film projection speed of 90 feet per minute, projecting one reel takes about 10 minutes. Therefore, a "2-reeler" would be a short film on two 1,000-foot reels running about 20 minutes.

Currently, 35 mm. films are generally stored on 2,000-foot reels and, to a lesser extent, 3,000-foot and 1,000-foot reels. Often, the 1,000-foot reel standard is noted on these larger reels (e.g., 1A, 1B for the first 2,000-foot reel). To maintain the 1,000-foot unit concept, 35 mm. film stored on reels holding up to 2,000 feet of film are sometimes referred to as "double reels." Similarly, reels holding up to 3,000 feet may be referred to as "triple reels." For some archives, it has remained standard to relate the original length of a work in 1,000-foot reels to the number of physical units (reels) on which it is currently stored.

300 ~~00~~ #a 12 film reels of 12 on 6 (126 min., 11,354 ft.) : #b
sd., b&w ; #c 35 mm. #3 dupe neg.

For all other film gauges, there is no single standardized reel size that corresponds to the 1,000-foot size standard in 35 mm. For example, for 16 mm., there are at least four frequently used sizes: 400-foot, 800-foot, 1,200-foot, and 1,600-foot reels.

5B3.2. Copies in formats other than the original 35 mm. format

When 35 mm. film has been copied onto another format, whether the copying is onto film (e.g., a 16 mm. reduction) or onto video, the relationship of the original unit count to the new unit count can become complicated to express in the line of physical description. State the number of units in hand and the number of units in the complete copy, if known, in terms of the film or video format being described, rather than in terms of the original 35 mm. format. If the unit count of the original is known, it should be given in a note.

300 ~~00~~ #a 3 film reels of 3 (ca. 80 min., 2,875 ft.) : #b sd.,
col. ; #c 16 mm. #3 viewing print.

500 ~~00~~ #a Originally on ten 1,000-ft. 35 mm. reels.

300 ~~00~~ #a 2 videodiscs of 2 (CED) (85 min.) : #b sd., col. ; #c
12 in. #3 viewing copy.

not 300 ~~00~~ #a 10 film reels of 10 on 2 videodiscs of 2 (CED) (85
min.) : #b sd., col. ; #c 12 in. #3 viewing copy.

5B4. Incomplete works

Punctuation: The identifying numbers of the units in hand of the incomplete copy are given in parentheses following the number of units in a complete copy. Separate each number with a comma, space punctuation, and in the case of consecutive units, place a hyphen between the numbers and follow with a comma, space, if more units are to be recorded.

If a work (including a work with separate picture and track) lacks part of the image and/or sound, it is incomplete. If the sound is missing, see 5C3. Usually, do not consider a work incomplete if it is missing only a few seconds or a few frames.

If the complete number of units comprising a moving image work is known, and the copy in hand lacks one or more units, specify the number of units in hand, the number of units in the complete work, and the identifying numbers of the units in hand.

Use the following abbreviations for the unit term that precedes the identifying numbers. There is no space between the abbreviation and number. Further clarification may be placed in a note. See 7B14

r	film reel, videoreel
c	film cassette, film cartridge, videocassette, videocartridge
d	videodisc

300 ~~00~~ #a 7 film reels of 12 (r1-3, 5-7, 10) (ca. 69 min., 6,190 ft.) : #b sd., col. ; #c 35 mm. #3 answer print.

300 ~~00~~ #a 2 videocassettes of 3 (c2-3) (Beta) (100 min.) : #b sd., col. ; #c 1/2 in. #3 viewing copy.

Use the unit terms "roll" for film roll and "loop" for film loop.

5B4.1. Unit numbering uncertain or unknown

If a unit number is uncertain, use the unit abbreviation followed by the number and a question mark enclosed in parentheses, after the unit count.

300 ~~00~~ #a 1 film reel of 3 (r2?) (ca. 7 min., 600 ft.) : #b si., b&w ; #c 35 mm. #3 master pos pic.

300 ~~00~~ #a 2 film reels of 5 (r3?, 5) (ca. 17 min., 1,520 ft.) : #b sd., b&w ; #c 35 mm. #3 viewing print.

300 ~~00~~ #a 1 videocassette of 4 (U-Matic) (c3?) (40 min.) : #b sd., col. ; #c 3/4 in. #3 viewing copy.

If the unit number is unknown, use the unit abbreviation followed by a question mark in the parentheses.

300 ~~00~~ #a 1 film reel of 8 (r?) (ca. 7 min., 650 ft.) : #b si.,
b&w ; #c 35 mm. #3 dupe neg pic.

300 ~~00~~ #a 6 film reels of 10 (r1-5, r?) (ca. 44 min., 3,900 ft.)
: #b sd., b&w ; #c 35 mm. #3 answer print.

5B4.2. Incomplete units

If part of a unit or units is lacking, place the abbreviation "inc." for incomplete within parentheses after the unit count. When unit numbers are specified within parentheses, and any of the units is incomplete, use the abbreviation "inc." within the parentheses following the final unit number. Separate "inc." from the final number with a comma, space punctuation. Give a note describing the extent of the incompleteness. See 7B14.

300 ~~00~~ #a 1 videocassette of 1 (inc.) (VHS) (17 min.) : #b sd.,
col. ; #c 1/2 in. #3 viewing copy.

500 ~~00~~ #a Small parts lacking. #5 DLC
(Use institution's local code.)

300 ~~00~~ #a 3 film reels of 5 (r1, 3, 5, inc.) (27 min., 2,426 ft.)
: #b si., b&w ; #c 35 mm. #3 answer print.

500 ~~00~~ #a Reel 1 lacks part of picture. #5 DLC
(Use institution's local code.)

Optionally, begin the note with the word "Incomplete" followed by a colon.

500 ~~00~~ #a Incomplete: reel 1 has parts of picture lacking. #5 DLC
(Use institution's local code.)

Relate notes concerning incompleteness to the particular materials to which they correspond.

300 ~~00~~ #a 3 film reels of 3 (ca. 25 min., 883 ft.) : #b sd., b&w
; #c 16 mm. #3 viewing print.

300 ~~00~~ #a 3 film reels of 3 (inc.) (ca. 19 min., 1,686 ft.) : #b
sd., b&w ; #c 35 mm. #3 answer print.

300 ~~00~~ #a 3 film reels of 3 (ca. 25 min., 883 ft.) : #b si., b&w
; #c 16 mm. #3 dupe neg pic.

300 ~~00~~ #a 3 film reels of 3 (ca. 25 min., 883 ft.) : #b sd. ; #c
16 mm. #3 dupe neg track.

300 ~~00~~ #a 3 film reels of 3 (inc.) (ca. 19 min., 1,686 ft.) : #b
sd., b&w ; #c 35 mm. #3 dupe neg.

500 ~~00~~ #a 35 mm. answer print and dupe neg lack main title and
parts of picture, including two musical numbers,
Poppin' the cork and Here's looking at you, which
appeared in original release and in archive's complete

material. Original 35 mm. footage: 2,206 ft. according to copyright descriptive material and Film daily yearbook, 1934, p. 345. #5 DLC
(Use institution's local code.)

Optionally, do not describe the work as incomplete in the physical description area if only the main title, credits, and/or end title are lacking. Indicate the lack of titles and credits in a note only.

5B5. Original length in units uncertain or unknown

If the total unit count is uncertain, indicate this with a question mark following the unit count.

300 #b #a 3 film reels of 3? (29 min., 2,584 ft.) : #b si., col.
; #c 35 mm. #3 interneg.

Include a note as needed. See 7B14.

500 #b #a Possible film reel count from leader. #5 DLC
(Use institution's local code.)

If a work's original length in units is not known, but the units in hand appear to be a part of a completed production (not stock footage, unedited film, etc.), regardless of whether it was released or broadcast, state the number of units in hand and substitute a question mark for the total number of units. For treatment of works never intended to be distributed, see 5B6.

300 #b #a 2 film reels of ? (r2-3) (16 min., 1,450 ft.) : #b si.,
b&w ; #c 35 mm. #3 master pos pic.

300 #b #a 1 videocassette of ? (Hi-8) (40 min.) : #b sd., col. ;
#c 8 mm. #3 viewing copy.

5B6. Works never intended to be distributed

For works never intended to be distributed (e.g., home movies, stock footage, outtakes), use arabic numerals with the specific material designation only (e.g., 2 film reels) and do not indicate completeness. Do not abbreviate the term for the specific material designation.

300 #b #a 12 film rolls (50 min., 1,800 ft.) : #b si., b&w ; #c
16 mm. #3 reversal pos.

300 #b #a 1 videocassette (DV) (144 min.) : #b sd., col. ; #c 1/4
in. #3 viewing copy.

5B7. Video format or other video technical specifications

Add format, broadcast system, brand name process, or other technical specifications for a video, if this information is necessary for viewing. Insert this information after the unit count for a complete work, or, after the abbreviation "inc." for an incomplete work. If there is no original number of units given, record this information after the specific material designation. Enclose the video format or other video technical specification in parentheses.

300 ~~00~~ #a 1 videocassette of 1 (D2) : #b sd., col. ; #c 19 mm. #3 master.

300 ~~00~~ #a 1 videocassette (VHS) (ca. 60 min.) : #b sd., col. ; #c 1/2 in. #3 viewing copy.

300 ~~00~~ #a 3 videodiscs of 3 (optical) (119 min.) : #b sd., col. ; #c 12 in. #3 viewing copy.

300 ~~00~~ #a 2 videodiscs of 2 (VHD) (101 min.) : #b sd., col. ; #c 12 in. #3 viewing copy.

300 ~~00~~ #a 1 videocassette of 1 (Betacam SP) (30 min.) : #b sd., col. ; #c 1/2 in. #3 master.

300 ~~00~~ #a 2 videocassettes of 2 (U-Matic, PAL) (90 min.) : #b sd., col. ; #c 3/4 in. #3 viewing copy.

Use the following video format terms as needed. Abbreviations are utilized when available. This list is not comprehensive. Additional sources of information include several Society of Motion Picture and Television Engineers (SMPTE) standards, engineering guidelines, and recommended practices, *The VidiPax Videotape Format and Preservation Guide*, and *The Guide to Digital Television*.

Beta [Use for Betamax]

Betacam

Betacam SP

Betacam SX

CD

CD-R

CD-RW

CED

D1

D2

D3

D5

D6

D9 [Use for Digital-S]

D9 HD
 D16
 DCT
 DV
 DVCAM
 DVCPRO [Use for D7]
 DVCPRO 50
 DVCPRO HD
 DVCPRO P
 DVD
 DVD-R
 DVD-RAM
 DVD-ROM
 DVD-RW
 Digital Betacam
 ED Beta
 EIAJ
 HD D5
 HDCAM
 Hi-8
 M-II
 optical
 Quad
 S-VHS
 type A
 type B
 type C
 U-Matic
 VHD
 VHS

If a video format is adequately identified by its width (e.g., 8 mm.), no format term is used. See 5D.

At times, more than one video technical specification may be given in order to provide the information necessary for viewing. This is likely to happen with a VHS video in the PAL or SECAM broadcast system. Separate multiple video technical specifications with a comma, space and place them in a single set of parentheses.

300 ~~mm~~ #a 1 videocassette of 1 (VHS, PAL) (60 min.) : #b sd.,
col. ; #c 1/2 in. #3 viewing copy.

Omit video technical specifications that are standard for the country of the archive. For example, NTSC is the color broadcast system that has been standard for the United States, Canada, Mexico, and Japan.

Optionally, always record video technical specifications.

5B8. Running time and/or length

Record in arabic numerals the running time of a film or video in minutes (rounded up to the nearest minute). For film, follow the running time with the length in feet. Record this information following the unit count, or if applicable, the video technical specification. Do not use video counters to measure minutes since these are location devices and do not measure time.

300 ~~00~~ #a 10 film reels of 10 (108 min., 9,718 ft.) : #b sd.,
col. ; #c 35 mm. #3 viewing print.

300 ~~00~~ #a 1 videocassette of 1 (Beta) (60 min.) : #b sd., col. ;
#c 1/2 in. #3 viewing copy.

Optionally, record running time in minutes and seconds.

Optionally, record either running time or footage for film.

For film copies of works from the silent era, footage is more accurately measured than running time due to variations in the speed of hand-cranked cameras. To accurately calculate running time, the number of frames per second must be known. See 5C5.

For 65-70 mm. film, footage is also more accurately measured than running time. To accurately calculate running time, the number of frames per foot and the number of frames per second must be known. See 5C5.

If the work is not measured, give an approximate running time and/or footage, if available. Precede the numerals by the abbreviation "ca." (circa). Give an explanation for the estimation in a note, if necessary. See 7B15.

300 ~~00~~ #a 1 videocassette of 1 (D3) (ca. 90 min.) : #b sd., col.
; #c 1/2 in. #3 master.

300 ~~00~~ #a 3 film reels of 3 (ca. 30 min., ca. 2,700 ft.) : #b
sd., b&w ; #c 35 mm. #3 dupe neg.

500 ~~00~~ #a Estimated length is from donor's list. #5 DLC
(Use institution's local code.)

For charts that convert footage to minutes and vice versa, see Appendix E.

For film, when either running time or footage is not measured but is converted from an exact figure, consider only the converted number to be estimated.

300 ~~88~~ #a 1 film reel of 1 (27 min., ca. 972 ft.) : #b sd., col.
; #c 16 mm. #3 viewing print.

When known, indicate conditions such as stretch printing and time compression in notes.
See 7B14.

Optionally, do not consider running time or footage to be estimated if this information is taken from accompanying material or a secondary source. Use "ca." only to indicate a guess that is not supported by a source.

5C. Other physical details

5C1. Order of physical details

Give the following physical details, as applicable, in this order:

projection characteristics
sound characteristics
color characteristics
film projection speed
video playing speed

5C2. Projection characteristics

Record a projection characteristic of a film or video when this information is considered important to the archive.

300 ~~88~~ #a 10 film reels of 10 on 5 (106 min., 9,520 ft.) : #b
anamorphic, sd., col. ; #c 35 mm. #3 answer print.

300 ~~88~~ #a 1 videocassette of 1 (VHS) (96 min.) : #b letterbox,
sd., col. ; #c 1/2 in. #3 viewing copy.

Use the terms listed.

3-D
anamorphic
nonanamorphic wide-screen
letterbox
pan-and-scan

Additional information about projection characteristics (e.g., aspect ratio) may be given in a note. See 7B16.

Optionally, more detailed information about projection characteristics, including brand name processes, may be recorded in the line of physical description. If more than one term applies, terms should be separated with a comma, space.

300 ~~00~~ ~~1~~a 11 film reels of 11 on 6 (ca. 105 min., 9,450 ft.) : ~~1~~b nonanamorphic wide-screen, 1.66:1, sd., col. ; ~~1~~c 35 mm. ~~1~~3 viewing print.

5C3. Sound characteristics

Indicate whether the work is sound using the abbreviation "sd." or silent using the abbreviation "si."

300 ~~00~~ ~~1~~a 3 film reels of 3 (ca. 32 min., 2,870 ft.) : ~~1~~b si., b&w ; ~~1~~c 35 mm. ~~1~~3 answer print.

300 ~~00~~ ~~1~~a 1 videocassette of 1 (D2) (ca. 60 min.) : ~~1~~b sd., col. ; ~~1~~c 19 mm. ~~1~~3 master.

If a film has a separate sound track, describe the track as sound and omit the color characteristic for that line of physical description.

300 ~~00~~ ~~1~~a 2 film reels of 2 (ca. 20 min., 1,762 ft.) : ~~1~~b sd. ; ~~1~~c 35 mm. ~~1~~3 neg track.

For double edge sound track, count the track on each edge as a reel in terms of extent of material and number of reels in a complete work. Follow this by stating the total number of physical reels in hand.

300 ~~00~~ ~~1~~a 8 film reels of 8 on 4 (ca. 85 min., 7,634 ft.) : ~~1~~b sd. ; ~~1~~c 35 mm. ~~1~~3 double edge neg track.

If a work originally had sound, but the copy in hand lacks sound, describe the copy as silent and give a note to that effect. See 7B17.

300 ~~00~~ ~~1~~a 3 film reels of 3 (ca. 34 min., 3,096 ft.) : ~~1~~b si., b&w ; ~~1~~c 35 mm. ~~1~~3 viewing print.
500 ~~00~~ ~~1~~a Sound track lacking. ~~1~~5 DLC
(Use institution's local code.)

Optionally, begin the note with the word "Incomplete" followed by a colon.

Optionally, the term "mute" may be added before the generation term to indicate that the sound track is lacking.

If a film or video has a separate sound element that is not in a moving image format, formulate the physical description for that sound element according to AACR2 6.5.

300 ~~00~~ #a 1 sound disc (28 min.) : #b analog, 33 1/3 rpm, mono. ;
#c 12 in.

300 ~~00~~ #a 2 sound discs (ca. 85 min.) : #b digital, stereo. ; #c
4 3/4 in.

Include further information about sound characteristics or processes, including brand name processes, in a note. See 7B17.

500 ~~00~~ #a Magnetic track is full coat.

Optionally, more detailed information about sound characteristics or processes may be recorded in the line of physical description. If more than one term applies, terms should be separated with a comma, space. For placement of these terms, see AACR2 6.5C.

300 ~~00~~ #a 10 film reels of 10 on 5 (100 min., ca. 9,000 ft.) : #b
opt sd., stereo., Dolby, col. ; #c 35 mm. #3 viewing
print.

The following terms may be used, if applying the option. Additional terms may also be needed.

1-track
2-track
3-track
4-track
5-track
6-track
8-track
12-track
16-track
24-track
opt sd.
mag sd.
mag opt sd.
mono.
quad.
stereo.
digital
Dolby
Dolby-A
Dolby SR
Dolby SR-D

DTS
SDDS

5C4. Color characteristics

Record the color characteristics of a moving image work.

Use the terms listed.

b&w
b&w (tinted)
b&w (tinted and toned)
b&w (toned)
col.
cyan
magenta
yellow
red
green
blue

300 ~~00~~ #a 1 film reel of 1 (ca. 11 min., ca. 990 ft.) : #b si.,
b&w ; #c 35 mm. #3 master pos pic.

300 ~~00~~ #a 2 videocassettes of 2 (Beta) (ca. 90 min.) : #b sd.,
col. ; #c 1/2 in. #3 viewing copy.

If a work is a combination of color and black and white, indicate this combination.

300 ~~00~~ #a 3 film reels of 3 (ca. 32 min., 2,870 ft.) : #b sd.,
col. and b&w ; #c 35 mm. #3 viewing print.

300 ~~00~~ #a 2 film reels of 10 (rl, 5) (21 min., 1,835 ft.) : #b
sd., b&w with col. sequences ; #c 35 mm. #3 pos.

Indicate tinted and/or toned material in parentheses following the b&w designation.

300 ~~00~~ #a 1 film reel of 1 (11 min., 980 ft.) : #b si., b&w
(tinted and toned) ; #c 35 mm. #3 nitrate pos pic.

Indicate color separations with separate lines of description, one for each color.

300 ~~00~~ #a 10 film reels of 10 (ca. 106 min., 9,501 ft.) : #b si.,
cyan ; #c 35 mm. #3 original neg pic.

300 ~~00~~ #a 10 film reels of 10 (ca. 106 min., 9,501 ft.) : #b si.,
magenta ; #c 35 mm. #3 original neg pic.

300 ~~00~~ #a 10 film reels of 10 (ca. 106 min., 9,501 ft.) : #b si., yellow ; #c 35 mm. #3 original neg pic.

300 ~~00~~ #a 15 film reels of 15 (ca. 116 min., ca. 10,440 ft.) : #b si., red ; #c 35 mm. #3 master pos pic.

300 ~~00~~ #a 15 film reels of 15 (ca. 116 min., ca. 10,440 ft.) : #b si., green ; #c 35 mm. #3 master pos pic.

300 ~~00~~ #a 15 film reels of 15 (ca. 116 min., ca. 10,440 ft.) : #b si., blue ; #c 35 mm. #3 master pos pic.

Include further information about color characteristics and processes in a note. This may include brand name processes (e.g., Technicolor) and types of tinting and toning (e.g., amber tinted, cyan toned, sepia toned). See 7B18.

Optionally, more detailed information about color characteristics and processes may be recorded in the line of physical description. If more than one term applies, terms should be separated with a comma, space.

300 ~~00~~ #a 1 film reel of 1 (11 min., 980 ft.) : #b si., 2-strip col., Cinecolor ; #c 35 mm. #3 print.

The following terms may be used, if applying the option. Additional terms, including brand name processes and types of tinting and toning, may also be used.

2-col. [Use if specific type is undetermined]

2-col. IB [Use for two-color imbibition]

2-strip col.

3-col. [Use if specific type is undetermined]

3-col. IB [Use for three-color imbibition]

3-layer col.

3-strip col.

hand-colored

stencil-colored

5C5. Film projection speed

Give the projection speed of a film in frames per second (fps), if this information is considered important.

Record this information following the color characteristic, separated by a comma, space.

300 ~~00~~ #a 1 film reel of 1 (ca. 13 min., 982 ft.) : #b si., b&w, 20 fps ; #c 35 mm. #3 master pos pic.

Do not give the projection speed for a film if it is standard for that type of film (e.g., 24 fps for a sound film).

5C6. Video playing speed

Give the playing speed of a video if this information is considered important.

Record this information following the color characteristic, separated by a comma, space. Use standard abbreviations, e.g., "LP" for long play.

300 ~~mm~~ #a 1 videocassette of 1 (VHS) (ca. 60 min.) : #b sd.,
col., SLP ; #c 1/2 in. #3 viewing copy.

5D. Dimensions

Give the gauge, width, or diameter of a moving image work following the color characteristic, or if given, the film projection speed or video playing speed. Use the abbreviation "mm." for millimeters and "in." for inches. The abbreviation is separated from the number with a space.

Give the gauge of film in millimeters.

8 mm.	[Use if specific type of 8 mm. is undetermined]
standard 8 mm.	
double standard 8 mm.	[Use for 8 mm. that has not been slit]
super 8 mm.	
single 8 mm.	[Use for the Japanese equivalent of super 8 mm.]
9.5 mm.	
16 mm.	
super 16 mm.	
17.5 mm.	
22 mm.	
28 mm.	
35 mm.	
35-32 mm.	[Use for 16 mm. that has not been slit]
55 mm.	
65 mm.	
70 mm.	

300 ~~mm~~ #a 2 film reels of 2 (ca. 27 min., 2,385 ft.) : #b sd.,
col. ; #c 35 mm. #3 answer print.

300 ~~mm~~ #a 1 film reel of 1 (ca. 28 min., 362 ft.) : #b si., col.
; #c standard 8 mm. #3 print.

Give the width of videotape in inches or in millimeters.

1/4 in.

8 mm.

1/2 in.

3/4 in.

19 mm.

[Use for digital formats of this width, ca. 3/4 in.]

1 in.

2 in.

300 ~~00~~ #a 1 videocassette of 1 (Hi-8) (57 min.) : #b sd., col. ;
#c 8 mm. #3 viewing copy.

300 ~~00~~ #a 2 videoreels of 2 (ca. 90 min.) : #b sd., col. ; #c 2
in. #3 master.

Give the diameter of a videodisc in inches.

3 in.

4 3/4 in.

[Use for CDs, DVDs]

5 in.

8 in.

10 in.

12 in.

300 ~~00~~ #a 3 videodiscs of 3 (optical) (119 min.) : #b sd., col. ;
#c 12 in. #3 viewing copy.

300 ~~00~~ #a 1 videodisc of 1 (DVD) (112 min.) : #b sd., col. ; #c 4
3/4 in. #3 viewing copy.

Optionally, use 12 cm. instead of 4 3/4 in. for CDs and DVDs.

5E. Film base

Give the film base following the dimension.

nitrate

acetate

[Use if more specific type is undetermined]

diacetate

triacetate

polyester

safety

[Use if more specific type is undetermined]

300 ~~00~~ #a 1 film reel of 1 (10 min., ca. 900 ft.) : #b sd., col.
; #c 35 mm. #3 triacetate dupe neg.

300 ~~00~~ #a 10 film reels of 10 (ca. 105 min., 9,431 ft.) : #b
si., b&w ; #c 35 mm. #3 nitrate pos pic.

Other film bases may be given as needed (e.g., acetate propionate).

Mixed film bases may be given in a single line of physical description.

300 ~~00~~ #a 1 film reel of 1 (ca. 10 min., 875 ft.) : #b si., b&w
; #c 35 mm. #3 acetate and nitrate neg.

Do not give the film base if it is standard for the archive.

5F. Generation

Generation is a designation used to differentiate original material and successive duplicates (e.g., original reversal pos, dupe neg). In AMIM2, video generation terms are not standardized and therefore are not given.

Give the generation of a film following the film base if the film base is given. Otherwise, give the generation following the dimension.

300 ~~00~~ #a 10 film reels of 10 (ca. 105 min., 9,431 ft.) : #b
si., b&w ; #c 35 mm. #3 nitrate pos pic.

300 ~~00~~ #a 2 film reels of 2 (55 min., 1,980 ft.) : #b sd., col.
; #c 16 mm. #3 dupe neg.

Optionally, give a term that describes the level of accessibility of the material. This term may be given in place of a generation term. A few access terms have been included in the list of generations. However, archives may need to develop more terms for local use.

300 ~~00~~ #a 4 film reels of 4 (48 min., ca. 4,320 ft.) : #b sd.,
col. ; #c 16 mm. #3 triacetate viewing print.

300 ~~00~~ #a 1 videodisc of 1 (CED) (60 min.) : #b sd., col. ; #c
12 in. #3 viewing copy.

300 ~~00~~ #a 2 videoreels of 2 (ca. 120 min.) : #b sd., col. ; #c 2
in. #3 master.

Film generation terms and their abbreviations are listed below. Use abbreviations, if given. The list contains both general and specific terms. Several of the broadest terms (e.g., neg, pos, pic, track, print) are to be used only if more detailed information about the film generation has not been determined.

Generation

answer print
color reversal intermediate
double edge negative track
double edge positive track
double edge track
duplicate magnetic track
duplicate negative
duplicate negative picture
duplicate negative track
duplicate positive track
internegative [Use only for color]
interpositive [Use only for color]
kinescope negative
kinescope positive
magnetic track
magnetic work track
master [Optional access term for video]
master positive
master positive picture
master positive track
negative
negative picture
negative track
negative work track
neopilotone synchronization
original magnetic track
original negative
original negative picture
original negative track
original positive track
original reversal positive
paper positive
picture
positive
positive picture
positive track
positive work track
print
rerecorded negative track
rerecorded positive track
rerecorded track
reversal duplicate negative

Abbreviation

CRI
double edge neg track
double edge pos track
double edge track
dupe mag track
dupe neg
dupe neg pic
dupe neg track
dupe pos track
interneg
interpos
kine neg
kine pos
mag track
mag work track

master pos
master pos pic
master pos track
neg
neg pic
neg track
neg work track
neopilotone sync
original mag track
original neg
original neg pic
original neg track
original pos track
original reversal pos
paper pos
pic
pos
pos pic
pos track
pos work track

rerecorded neg track
rerecorded pos track

reversal dupe neg

reversal master positive	reversal master pos
reversal positive	reversal pos
reversal print	
theatrical projection print [Optional access term for film]	
successive exposure master positive	successive exposure master pos
successive exposure negative	successive exposure neg
track	
viewing copy [Optional access term for video]	
viewing print [Optional access term for film]	
work print	
work track	

Optionally, use the abbreviation “comp” for “composite” before several generation terms to indicate that the film contains a combination of picture and track. The composite designation is not required because the line of physical description includes the term “sd.” as the sound characteristic for this material. See 5C3.

comp answer print
 comp dupe neg
 comp master pos
 comp neg
 comp original neg
 comp original pos
 comp pos
 comp print
 comp reversal print
 comp theatrical projection print
 comp viewing print
 comp work print

Optionally, do not abbreviate generation terms.

5G. Copy number

A copy is a set of elements that is a duplicate of another set in every physical characteristic or that varies only slightly in duration. Give the copy number last in the line of physical description. Do not assign copy 1 to the first copy. Use the word “copy” with the number and enclose them in parentheses.

300 ~~xb~~ #a 1 videocassette of 1 (Betacam SP) (30 min.) : #b sd.,
 col. ; #c 1/2 in. #3 master.
 300 ~~xb~~ #a 1 videocassette of 1 (Betacam SP) (30 min.) : #b sd.,
 col. ; #c 1/2 in. #3 master (copy 2)

Assign a copy number to an incomplete set of elements that otherwise is a duplicate of another set in every physical characteristic.

- 300 ØØ ‡a 3 film reels of 3 (30 min., 2,665 ft.) : ‡b si., b&w ;
‡c 35 mm. ‡3 dupe neg pic.
300 ØØ ‡a 1 film reel of 3 (r2) (10 min., ca. 875 ft.) : ‡b si.,
b&w ; ‡c 35 mm. ‡3 dupe neg pic (copy 2)

Any distinctions between copies should be made clear in a note. See 7B19.

- 300 ØØ ‡a 4 film reels of 4 (41 min., 3,690 ft.) : ‡b si., b&w ;
‡c 35 mm. ‡3 viewing print.
300 ØØ ‡a 4 film reels of 4 (41 min., 3,688 ft.) : ‡b si., b&w ;
‡c 35 mm. ‡3 viewing print (copy 2)
500 ØØ ‡a Both copies were measured for footage. A difference of
two feet between them was found. There were no
discernible differences between the two and hence these
are copies, not versions.

Optionally, give the number of copies in one line of physical description when all physical characteristics are identical.

- 300 ØØ ‡a 1 videocassette of 1 (Beta) (30 min.) : ‡b sd., col. ;
‡c 1/2 in. ‡3 viewing copy (2 copies)

5H. Order of multiple lines of physical description

The order of multiple lines of physical description is based on the level of accessibility. The most accessible materials are given first, such as those for viewing. They are followed by less accessible materials, such as those for copying and preservation. Original materials and nitrate film are given last. The level of accessibility is determined by considering dimension, film base, generation, and access term, if utilized. When a generation or access term is not given in the line of physical description, the level of accessibility may be indicated by information elsewhere on the record, such as notes.

List video before film of a comparable generation or access level (e.g., a viewing copy would precede a viewing print).

- 300 ØØ ‡a 1 videocassette of 1 (VHS) (120 min.) : ‡b sd., col. ;
‡c 1/2 in. ‡3 viewing copy.
300 ØØ ‡a 4 film reels of 4 (ca. 120 min., 4,318 ft.) : ‡b sd.,
col. ; ‡c 16 mm. ‡3 viewing print.
300 ØØ ‡a 2 videoreels of 2 (ca. 120 min.) : ‡b sd., col. ; ‡c 1
in. ‡3 master.
300 ØØ ‡a 12 film reels of 12 on 6 (ca. 120 min., ca. 10,800 ft.)
: ‡b sd., col. ; ‡c 35 mm. ‡3 interneg.

List complete material before incomplete material of the same generation or access level.

300 ~~ØØ~~ ‡a 6 film reels of 6 (55 min., 4,913 ft.) : ‡b sd., b&w ;
‡c 35 mm. ‡3 viewing print.
300 ~~ØØ~~ ‡a 2 film reels of 6 (r1, 6) (18 min., 1,610 ft.) : ‡b
sd., b&w ; ‡c 35 mm. ‡3 viewing print.

Separate sound material is listed on a separate line of physical description immediately after the picture generation to which it corresponds. If there is no corresponding picture generation, record this material in the order given in the group 4 list below.

300 ~~ØØ~~ ‡a 6 film reels of 6 (23 min., ca. 2,066 ft.) : ‡b si.,
b&w. ; ‡c 16 mm. ‡3 dupe neg pic.
300 ~~ØØ~~ ‡a 6 film reels of 6 (23 min., ca. 2,066 ft.) : ‡b sd. ;
‡c 16 mm. ‡3 dupe neg track.

300 ~~ØØ~~ ‡a 10 film reels of 10 (ca. 104 min., 9,357 ft.) : ‡b si.,
b&w ; ‡c 35 mm. ‡3 master pos pic.
300 ~~ØØ~~ ‡a 10 film reels of 10 (ca. 104 min., ca. 9,357 ft.) : ‡b
sd. ; ‡c 35 mm. ‡3 master pos track.

After determining the order of generation and/or access terms, list dimensions in ascending order (e.g., 1/2 in., 3/4 in., 12 in.).

When cataloging nitrate film and other moving image material on the same record, the nitrate film should follow all other materials listed.

Generation and access terms are listed below in four broad groups. The first three groups are arranged from the most accessible to the least accessible. Separate sound track generations are listed in group 4.

Group 1

The terms listed in group 1 are to be used in order beginning with the most accessible material.

viewing copy	[Optional access term for video]
viewing print	[Optional access term for film]
theatrical projection print	[Optional access term for film]
answer print	
reversal print	
print	

Group 2

The terms listed in group 2 are to be used in alphabetical order, with the exception of the term "master" as applied to video. This optional access term precedes the film generation terms in group 2.

master	[Optional access term for video]
CRI	
dupe neg	
dupe neg pic	
interneg	
interpos	
master pos	
master pos pic	
neg	
neg pic	
pic	
pos	
pos pic	
reversal dupe neg	
reversal master pos	
reversal pos	
successive exposure master pos	
successive exposure neg	
work print	

Group 3

The terms listed in group 3 are to be used in alphabetical order.

kine neg
kine pos
original neg
original neg pic
original reversal pos
paper pos

Group 4: Separate sound tracks

The group 4 list is alphabetical, except for original sound tracks which are given at the end. Most frequently, separate tracks will be listed immediately after the picture generation to which they correspond. Tracks with no corresponding picture generation will follow all other material, except nitrate film. The order given below will apply only when there is no corresponding picture generation.

double edge neg track
double edge pos track
double edge track
dupe mag track
dupe neg track
dupe pos track
mag track
mag work track
master pos track
neg track
neg work track
neopilotone sync
pos track
pos work track
rerecorded neg track
rerecorded pos track
rerecorded track
track
work track
original mag track
original neg track
original pos track

Optionally, archives may develop their own order of physical descriptions. For example, an archive that holds a particular title in more than one collection may wish to group the material by collection first, using the order noted above for material in each individual collection.

6. SERIES AREA

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Introduction

A series is defined as a group of separate works related to one another by the fact that each work bears, in addition to its own title proper, a *series title* applying to the group as a whole. Television series, theatrical serials, newsreels, and non-television educational and technical series intended to be viewed consecutively are described in Chapter 1. Such types of series titles are considered part of the title proper because the episode or part titles are ambiguous or meaningless unless they are used within the context of their series titles. This chapter discusses series which are *not television* and which do not need to be viewed consecutively. The individual works may or may not be numbered. A series statement is treated separately from the title of each of its parts. In addition to the following rules, for further guidance on the treatment of non-television series, see also AACR2 1.6. For guidance on series added entries, see AACR2, Chapters 21, 25, and 26.

6A. Preliminary rule

6A1. Punctuation

For general instructions on prescribed punctuation, see 0F.

Enclose each series statement in parentheses, unless parentheses are automatically generated.

Precede other title information relating to a series or subseries by a space, colon, space.

Precede the first statement of responsibility relating to a series by a space, diagonal slash, space.

Precede subsequent statements of responsibility relating to a series or subseries by a space, semicolon, space.

Precede the numbering within series or subseries by a space, semicolon, space.

Precede the title of a subseries by a period, space *unless* the subseries title is preceded by a series alphabetic or numeric designation, in which case, use a comma, space.

6A2. Sources of information

See 0C.

6B. Title proper of the work

Choose the title of each individual work in a series as the title proper for that work.

```
245 00 #a While America sleeps / #c Metro-Goldwyn-Mayer ;  
      director, Fred Zinnemann ; original story and  
      screenplay, Karl Lamb.  
440 #0 #a Crime does not pay subject  
  
245 04 #a The hit and run driver / #c Metro-Goldwyn-Mayer ;  
      director, Fred Zinnemann ; original story and  
      screenplay, Karl Lamb.  
440 #0 #a Crime does not pay subject
```

6C. Series title proper

Choose as the series title proper the original series release title. Record the series title proper as instructed in 1B.

6D. Other title information

Give other title information if it is necessary for identification of the series. Separate the series title from other title information by the space, colon, space punctuation. Do not capitalize the word following the colon unless it is a proper noun.

```
245 00 #a Training a teacher / #c International Video Training
        Productions.
490 1# #a Effective one-on-one training : the key to success
830 #0 #a Effective one-on-one training.
```

If information in the title appears to be other title information but is judged to be part of the series title proper, record it as such regardless of punctuation. Separate the information from the first part of the title with either a comma, space or with a dash.

```
245 00 #a Bip hunts butterflies / #c [by] Marcel Marceau.
440 #0 #a Art of silence, pantomimes with Marcel Marceau

245 00 #a Housing alternatives / #c Chrome Yellow Film, Inc. ;
        [sponsor], Butterick Publishing.
440 #0 #a Concepts in focus--housing & home furnishings
```

6E. Statement of responsibility relating to series

Give statements of responsibility if they are necessary for identification of the series. Record the credit function relating to the entire series in the series statement of responsibility area following the space, diagonal slash, space punctuation. Use the credit terms found on the work unless secondary research proves them to be inaccurate or unclear. When using a secondary source not in the language of the work, record the information in the language and script of the archive.

```
245 04 #a The Aztec / #c a production of Schlessinger Video
        Productions ; director-producer, Paul Shannon.
490 1# #a Indians of North America video collection / series
        director and producer, Henry Nevison
830 #0 #a Indians of North America video collection.
```

6F. International Standard Serial Number (ISSN)

Give the International Standard Serial Number (ISSN) of a series following the title proper if it appears on the work or in other sources. See also 6H.

```
490 0# #a Images of the seventies, #x 7745-2251 ; #v no. 22
```

6G. Numbering within series

Give the numbering of the work within a series in the terms given on the work or in other sources. Use abbreviations as instructed in AACR2, Appendix B and numerals as instructed in AACR2, Appendix C.

- 245 04 ‡a The Voyager encounters / ‡c produced by the Center for Aerospace Education, Drew University.
440 ‡0 ‡a Space disc ; ‡v 1
- 245 00 ‡a Eye and camera / ‡c produced by Gerald F. Noxon and Peter J. Chvany.
490 ‡0 ‡a Film thru film ; ‡v no. 5
- 245 00 ‡a Art in America : ‡b folk art / ‡c Handel Film Corp. ; producer, director, and writer, Irene Zmurkevych.
490 1‡ ‡a Americana series ; ‡v no. 27
830 ‡0 ‡a Americana series (Handel Film Corporation) ; ‡v no. 27. (Series number appears on film as no. XXVII.)

Retain roman numerals if the substitution of arabic numerals makes the statement less clear, as, for example, when roman and arabic numerals are used in conjunction to distinguish a series, episode, or group from the number, part, or other division of that group *and* there is no term associated with the designation of the number, part, or other division. When roman numerals are retained, write them in upper case.

- 245 00 ‡a In search of cool ground / ‡c Public Media Productions.
490 ‡0 ‡a Disappearing world ; ‡v vol. IV, 4

If the work has a designation other than a number, give the designation as found.

- 245 04 ‡a The Greek and Roman world / ‡c Society for Visual Education ; writer and consultant, Joseph Chada.
440 ‡0 ‡a SVE ancient history program ; ‡v vol. B

If the title proper of the work is numbered, record its number as part of the title proper and *not* as part of the series statement.

- 245 00 ‡a At the Autumn River camp. ‡n Part 1 / ‡c Universal Education and Visual Arts.
440 ‡0 ‡a Netsilik Eskimos series ; ‡v no. 10

See 1B1 for series which are both numbered *and* intended to be viewed consecutively.

6H. Subseries

If a work is part of a subseries, give the details of the main series first and follow them with the name of the subseries and the details of that subseries. Precede the title of a subseries by a period, space *unless* the subseries title is preceded by a series alphabetic or numeric designation, in which case, see below.

```
245 00 #a Managing fire risk / #c National Fire Prevention
      Association.
490 1# #a Fire prevention ; #v unit 4. Fire away series
830 #0 #a Fire prevention ; #v unit 4.
830 #0 #a Fire prevention. #p Fire away series.
```

For instruction on series and subseries used as the title proper, see 1B1.1.4.

If the subseries has an alphabetic or numeric designation and no title, give the alphabetic or numeric designation as the title of the subseries.

```
245 04 #a The story of modern Egypt / #c National Geographic
      Productions.
440 #0 #a World history from 1917 to present. #n Series 5 ; #v
      no. 8
```

If such a subseries has a title as well as an alphabetic or numeric designation, give the title after the designation preceded by a comma, space.

```
245 00 #a Biology / #c Coronet.
440 #0 #a Viewmaster science series. #n 4, #p Physics
```

Add other title information and statements of responsibility relating to subseries in the same manner as they are added to series.

Add the ISSN of a subseries if it appears on the work or in other sources; in such a case, omit the ISSN of the main series.

```
440 #0 #a Secretarial training series. #p Shorthand, #x 0215-0627
      ; #v. no. 6
not 440 #0 #a Secretarial training series, #x 0331-0801. Shorthand,
      #x 0215-0627 ; #v. no. 6
```

Optionally, archives may choose not to record the ISSN for subseries.

Give the numbering within a subseries as instructed in 6G.

440 Ø0 ‡a Mathematics for elementary students. ‡p Whole numbers ;
‡v no. 10

490 1Ø ‡a Welding series ; ‡v no. 5. ‡p Gas metal arc welding ;
‡v no. 2

830 Ø0 ‡a Welding series ; ‡v no. 5.

830 Ø0 ‡a Welding series. ‡p Gas metal arc welding ; ‡v no. 2.

6J. More than one series statement

The information relating to one series, or series and subseries, constitutes collectively one series statement. If a work belongs to two or more *separate* series and/or series and subseries, make separate series statements. Follow the preceding instructions for recording each series statement.

245 04 ‡a The tale of Theseus, the Athenian hero / ‡c C.E.W.
Peckett for Visual Publications.

440 Ø0 ‡a Gods and heroes

440 Ø0 ‡a Adventure of man

If the work has been reissued or rereleased as part of an entirely different series, also use two series statements.

If parts of a work belong to different series and this relationship cannot be stated clearly in the series area, give details of the series in a note. See 7B22.

6K. Series-like phrases

Distinguish between phrases that are true series and those that are not. If a phrase is determined to be a series, treat it as such. If it is not a series, treat it as a series-like phrase and give it in a quoted note. See 7B7.

Example A

On work: A Mack Sennett comedy.

Determination: according to secondary sources the production company is Mack Sennett, Inc.; the phrase, a Mack Sennett comedy, is a trade name.

Placement: notes area.

245 00 ‡a One yard to go / ‡c Mack Sennett, Inc. ; Educational
Pictures ; directed by William Beaudine ; story by John
A. Waldron, Earle Rodney, Walter Weems, Jack Jevne.

500 ØØ ‡a "A Mack Sennett comedy" appears on the title frame.

Example B

On videodisc jacket: A videodisc series.

Determination: according to secondary sources, this is not a true series.

Placement: notes area.

245 02 ‡a A lesson to learn / ‡c Paramount Pictures.
500 ‡a On videodisc jacket: a videodisc series.

Example C

On work: NBC Sunday mystery movie.

Determination: according to secondary sources, this is a title used to group two or more series rotating in the same time slot in different weeks.

Placement: notes area.

245 00 ‡a Columbo. ‡p A case of immunity.
500 ‡a At head of film: "NBC Sunday mystery movie."

Example D

On work: NBC Saturday night at the movie; NBC world premiere movie.

Determination: according to secondary sources, these titles were used to group theatrical features shown on television and/or made-for-television movies.

Placement: notes area.

245 00 ‡a In the case of Karen Ann Quinlin.
500 ‡a At head of film: "NBC Saturday night at the movies";
"NBC world premiere movie."

7. NOTE AREA

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- 7B37. Source of acquisitions/Provenance
- 7B38. Location of related materials not held by the archive
- 7B39. Publications

7A. Preliminary rule

7A1. Punctuation

For general instructions on prescribed punctuation, see 0F.

Separate introductory wording from the main content of a note by a colon and a space.

For punctuation within notes, follow the prescribed punctuation as provided in the rules. If there is no guidance, then follow *The Chicago Manual of Style*.

End this area with a period except if a note contains an institution's local code.

7A2. Sources of information

See 0C.

7A3. Form of notes

Abbreviations and numerals: Do not begin notes with single letter abbreviations or numerals.

Quotations: Give quotations from the work or from other sources in quotation marks. Follow the quotation by an indication of its source, unless that source is the work itself. Do not use prescribed punctuation in quotations.

Formal notes: Formal notes use a standard introductory word or phrase. Do not use abbreviations for introductory words or phrases.

Informal notes: When making informal notes, use statements that present the information as briefly as possible.

Copy specific information: If the information recorded in a note applies only to the copy held by the archive, then the note should be designated as local by using the institution's local code.

500 ~~88~~ #a LC copy contains production footage added by director.
#5 DLC
(Use institution's local code.)

7A4. Combining notes

When appropriate, combine two or more notes into one. If any of the information is copy specific, designate the note as local by using the institution's local code.

500 ~~88~~ #a This director's cut version contains footage not included in the original release and a new ending; LC holds the director's cut version (viewing copy) and the original release version (viewing print). #5 DLC
(Use institution's local code.)

7A5. Order of notes

When recording notes which further describe data elements already found in the description, follow that sequence wherever possible, e.g., title, statement of responsibility, version, edition, distribution, physical description, series. The order of the notes in this chapter do not strictly follow that order of data elements.

7B. Notes

Notes should be made when information is uncertain or unknown or when sources of information conflict. Notes relating to titles should always be included, except for cataloger-supplied titles. Make a note to justify variant title added entries and to cite the source for a summary, which is completely or partially quoted. All other notes are optional.

Notes may also be given when additional explanation is needed. If there is no specific note to record information, put the information in a general note.

It is not necessary to make a note *simply to cite a source for information not taken from the work being cataloged or for cataloger-supplied information*. All reference sources consulted for cataloging may be consolidated in one note. See 7B25.

If there is more than one set of elements in the physical description area, specify the set to which the note(s) refers.

500 ~~W~~ +a Reel 4 of master pos lacks color sequence at 57-95 ft.
+5 DLC
(Use institution's local code.)

Long titles may be abridged after the first five words using ellipses.

Optionally, an archive may deem it necessary to make notes about each data element not taken from the work being cataloged.

7B1. Viewing

Indicate whether or not a moving image work is viewed in the process of cataloging in a note.

500 ~~bb~~ #a Answer print viewed.

500 ~~bb~~ #a Not viewed.

If only portions of a moving image work, such as the credits, are viewed, state this in a note.

500 ~~pp~~ +a Viewed for credits only.

If there is more than one element on a record, specify which element or elements are viewed.

500 ~~bb~~ +a Viewing copy only screened.
(Viewing copy, viewing print, and comp dupe neg
cataloged on record.)

7B2. Language

Give the language or languages of the spoken, sung, or written content of a moving image work in a note unless they are in the language(s) of the archive.

546 ~~pp~~ ~~1a~~ In Arabic with English subtitles.

546 ~~bb~~ #a Dubbed from Japanese into English.

546 ~~pp~~ +a Head title, credits, and preface in French; dialogue in special languages created by Anthony Burgess.

546 ~~XX~~ +a Optical track in English; simultaneous magnetic stripe
track in French.

7B3. Source of title proper

Make notes on the source of the title proper if it does not appear on the work.

500 ⚭ ⚭ #a Title from Moving picture world, v. 3, p. 122.

500 ⚭ ⚭ #a Title supplied by Elizabeth Meyer.

500 ⚭ ⚭ #a Tentative title from label on nitrate can. #5 DLC
(Use institution's local code.)

7B4. Variant and other titles

Record titles other than the title proper found on the work or secondary sources in a note. For more information on title added entries, see 1A4.

246 1⚭ #i Working title: #a Heaven and hell

246 1⚭ #i Inventory list title: #a Talk with Jimmy #5 DLC
(Use institution's local code.)

246 1⚭ #i U.S. release title: #a Mad about money

500 ⚭ ⚭ #a Incorrect title spliced on film: Days of glory. #5 DLC
(Use institution's local code.)

500 ⚭ ⚭ #a Title on can: Money. #5 DLC
(Use institution's local code.)

500 ⚭ ⚭ #a Variant titles: Paradise, from Moving picture world, v. 12, p. 72, and Paradise and purgatory, from Moving picture world, v. 12, p. 98, 253.

7B5. Credits

List persons who have contributed to the offscreen production of a moving image work in a function *not already recorded in the title and statement of responsibility area*. If one person is solely responsible for more than one credit function and one of them is recorded in the title and statement of responsibility area, then the terms describing the functions can be combined and the name given once there. See 1G1.

Record the credit term followed by the name of the person performing the credit function as they appear on the work or in secondary sources.

508 ⚭ ⚭ #a Editors, Robert C. Jones, Don Zimmerman.

508 ~~00~~ #a Executive producers, Tom Kalin, Christine Vachon ;
cinematography, Ann T. Rossetti ; original score by
Brendan Dolan, Jennifer Sharpe.

Optionally, record the name followed by the credit term.

When a credit term is judged to be probable, bracket the term. If it is judged to be questionable, include a question mark in the brackets. If no precise credit function can be determined, use the term "function undetermined" enclosed in brackets.

When a personal or corporate body name credit is judged to be probable, bracket the name. If it is judged to be questionable, include a question mark in the brackets.

508 ~~00~~ #a Associate producers, Ronald L. Weaver, Julie Martin ;
cinematographer, Michael Livesay ; supervising film
editor, [Nick Masci] ; music supervisor, Ethel Huber ;
still photographer, Stephen Paley ; executive producer,
[George Dessart?] ; [researcher?], Mary Gay Heckman ;
[function undetermined], Wilfred White.

7B6. Participants or performers

List persons and/or animals who have participated or performed in a moving image work. Make separate notes for each specific type of participant and/or performer, such as cast, performer, narrator, or anchor. Some of the participants or performers may not appear on-screen, such as voice-over narrator or actors performing voices in an animated work.

Record the credit term as it appears on the work or in secondary sources followed by a colon, space. Following the credit term, record the name of the participants or performers as they appear on the work or in secondary sources.

511 1~~0~~ #a Marion Shilling, Gaylord Pendleton, Reb Russell, Eddie
Phillips, Ted Stroback, Bruce Mitchell, Lloyd Ingraham,
Henry Hall, Captain (a dog).
(System automatically generates the credit term
"cast.")

511 0~~0~~ #a Voices: Peter Ustinov, Cloris Leachman, Sally
Kellerman, Andy Devine, John Carradine, Alan Barzman.

511 0~~0~~ #a Narrator: Orson Welles.

Optionally, include the name of the character in parentheses following the name of the cast member.

When a credit term is judged to be probable, bracket the term. If it is judged to be questionable, include a question mark in the brackets. If no precise credit function can be determined, use the term "function undetermined" enclosed in brackets.

When a personal or corporate body name credit is judged to be probable, bracket the name. If it is judged to be questionable, include a question mark in the brackets.

511 0~~0~~ ~~1~~a [Instructor?]: Abraham Rappaport.

511 1~~0~~ ~~1~~a Anne Baxter, Maria Perschy, Gustavo Rojo, Reginald Gilliam, [Catherine Elliot?], Ben Tatar.

7B7. Trade names

A trade name is a generic designation that is neither the actual name of a corporate body nor a specific series title. When a trade name appears, give it in a note. See 6K.

500 ~~0~~~~0~~ ~~1~~a The trade name "A Triangle comedy" appears on title frame.

7B8. Sponsors

For television programs which have commercials or public service announcements included within the program, indicate their presence generically in a note.

500 ~~0~~~~0~~ ~~1~~a Includes commercials and public service announcements.
+5 DLC
(Use institution's local code.)

Optionally, give the names of the specific sponsors, products, services, or messages being promoted in a note.

500 ~~0~~~~0~~ ~~1~~a Includes commercials for IBM and All detergent. +5 DLC
(Use institution's local code.)

Record the sponsors of moving image works not already recorded in the title and statement of responsibility area in a note. See 1G3.1.

536 ~~0~~~~0~~ ~~1~~a Funding provided by the Massachusetts Council on the Arts and Humanities.

7B9. Clarification of statements of responsibility

Give notes to clarify statements of responsibility usually in the order in which they appear in the description, such as when the credits on a work conflict with secondary sources.

- 500 ~~bb~~ #a Sources conflict on the attribution of production company function to Universal; some list only Groverton Productions in that capacity.
- 500 ~~bb~~ #a Director's name varies in different sources; Variety, v. 89, p. 75, and New York times film reviews list director as Eugene Smallwood; Film daily yearbook, 1943 lists director as John Belldorfer.
- 500 ~~bb~~ #a The Cosmopolitan Productions logo appears on title frame.
- 500 ~~bb~~ #a Footage probably taken by Agnes Meyer, according to notes accompanying film.
- 500 ~~bb~~ #a Jan Murray listed as composer on credits; Newton herald, 7/11/1969 gives Buddy Hackett as composer.

7B10. Copyright registration information

Record copyright registration information in a note if it is considered important to the archive. If rereleases or reissues are copyrighted separately from the original work, then make additional copyright notes for each. For copyright registration information for versions and editions, see 2F.

The first element of the copyright statement note is the word "Copyright" followed by a colon, space. Do not include the name of the country of registration.

500 ~~bb~~ #a Copyright:

Optionally, use a "c" enclosed in parentheses, (c), or the copyright symbol, ©, as the first element of the copyright statement. Follow the (c) or © by a colon, space.

Optionally, include the name of the country to which the statement refers following the introductory word "Copyright" and a colon, space. Follow the name of the country by a space, colon, space.

500 ~~bb~~ #a Copyright: United States : Twentieth Century Film Corporation.

Record the copyright registration information in the same order and format as it appears in the copyright documentation.

500 ~~bb~~ #a Copyright: Monogram Pictures Corp.; 20Oct39; LP9166.

500 ~~bb~~ #a Copyright: Twentieth Century Fox Film Corporation. DCR 1979; PUB 18Sep79; REG 25Nov80; PA89-508.

500 ~~pp~~ ~~†~~a Copyright: Reflective Image, Inc. Prev.: Motion picture footage preexisting. NM: compilation of footage and all other cinematographic material. DCR 1995; PUB 10Oct95; REG 29Aug95; PA772-179.

Optionally, the archive may choose to omit portions of lengthy copyright statements. Such omissions do not require ellipses.

7B10.1. Multiple copyright registrations

If there are multiple copyright registrations for the work, give each registration in a separate copyright statement note.

500 ~~pp~~ ~~†~~a Copyright: Columbia Pictures Industries, Inc.; 4Jan71; LP40478.
500 ~~pp~~ ~~†~~a Copyright: Columbia Pictures Industries, Inc.; 4Jan72; LP40746.

7B10.2. Unregistered materials

If research has verified that the work is not registered for copyright, indicate that information in the copyright note. The term "registration" may be abbreviated as "reg."

500 ~~pp~~ ~~†~~a Copyright: no reg.

If the work has not been registered for copyright, but a copyright notice appears on the work or associated documentation, record the name and date in an additional note.

500 ~~pp~~ ~~†~~a Copyright: no reg.
500 ~~pp~~ ~~†~~a Copyright notice on film: Daiei ; 1952.

7B10.3. Copyright status unknown or unverified

If the copyright for the work has been researched and the status remains unknown, then use the term "unknown" in the copyright note.

500 ~~pp~~ ~~†~~a Copyright: unknown.

If the copyright for the work has not been researched, then use the term "unverified" in the copyright note.

500 ~~pp~~ ~~†~~a Copyright: unverified.

If the copyright status is unknown or unverified and a copyright notice appears on the work or associated documentation, record the name and date in an additional note.

- 500 ⌘ ⌘ #a Copyright: unknown.
- 500 ⌘ ⌘ #a Copyright notice on film: Mimmers, Inc. ; 2000.
- 500 ⌘ ⌘ #a Copyright: unverified.
- 500 ⌘ ⌘ #a Copyright notice on video: Jonas Mekas ; 1969.

7B11. Production, distribution, release, broadcast

Make notes relating to the history of a moving image work and its versions, editions, rereleases, or reissues, etc.

- 500 ⌘ ⌘ #a Short version of work of the same title originally released in 1965.
- 500 ⌘ ⌘ #a Version information (re-editing and new narration) from copyright descriptive material.
- 500 ⌘ ⌘ #a Based on the novel by Grace Miller White.
- 500 ⌘ ⌘ #a Remake of the 1941 motion picture Here comes Mr. Jordan.
- 500 ⌘ ⌘ #a Title is Ten nights in a bar room; however, several versions of this film were produced between 1909-1931. This work is probably the 1921 version, but due to unclear plot summaries and lack of copyright descriptive material, date cannot be verified.
- 500 ⌘ ⌘ #a Paragon Films is responsible for the re-editing, according to telephone call to Time-Life, Oct. 10, 1982.
- 500 ⌘ ⌘ #a Music and effects track added in 1930 for theaters equipped for sound.

7B12. Country of production

Make notes relating to the country or countries of production of a moving image work.

- 500 ⌘ ⌘ #a Variety, 5/16/1982 gives Nigeria as country of production; New York times, 5/21/1982 gives Zimbabwe as country of production.

Any countries which appear on the work, but are not associated with the original production or distribution, are given in a note.

- 518 ⌘ ⌘ #a Filmed on location in Hong Kong and Singapore.

7B13. General physical description

Give notes about the details of the physical description of a moving image work that are not recorded in other notes.

500 ~~00~~ ~~1~~a Viewing print is on Kodak 5386 stock.

500 ~~00~~ ~~1~~a Dupe neg consists of A and B rolls. ~~1~~5 DLC
(Use institution's local code.)

500 ~~00~~ ~~1~~a Reel 8 is completely interior titles; reels 1-7 have no interior titles, but do include slugs for interior titles. ~~1~~5 DLC
(Use institution's local code.)

7B14. Incomplete works

Make a note if a moving image work is incomplete. See 5B4 and 5B5.

500 ~~00~~ ~~1~~a Main title, credits, and some footage at head lacking. ~~1~~5 DLC
(Use institution's local code.)

500 ~~00~~ ~~1~~a Sound track lacking in reel 1: ft. 278-353. ~~1~~5 DLC
(Use institution's local code.)

500 ~~00~~ ~~1~~a Jumps in continuity and original length indicate part of picture lacking. ~~1~~5 DLC
(Use institution's local code.)

Optionally, when portions of a moving image work are lacking, start the note with the introductory word "Incomplete," followed by a colon, space.

500 ~~00~~ ~~1~~a Incomplete: reel 4 lacks part of picture. ~~1~~5 DLC
(Use institution's local code.)

7B15. Running time and/or length

Note any additional information relating to the running time and/or length of the work.

500 ~~00~~ ~~1~~a Footage estimated; film too brittle to be viewed. ~~1~~5 DLC
(Use institution's local code.)

500 ~~00~~ ~~1~~a Film is stretch-printed. ~~1~~5 DLC
(Use institution's local code.)

500 ~~00~~ #a May be compressed time. #5 DLC
(Use institution's local code.)

500 ~~00~~ #a Cassette label incorrectly lists running time as 60 min.; commercials have probably been erased. #5 DLC
(Use institution's local code.)

7B16. Projection characteristics

Give projection characteristics not described in the physical description area in notes.
See 5C2.

500 ~~00~~ #a Silent with sound aperture.

500 ~~00~~ #a Silent aperture.

500 ~~00~~ #a Quadruplex.

500 ~~00~~ #a Aspect ratio is 1.66:1.

500 ~~00~~ #a MCA DiscoVision.

500 ~~00~~ #a Filmed in SchizophrenoScope.

7B17. Sound characteristics

Give any special characteristics or details of the sound component of moving image works in notes.

500 ~~00~~ #a Sound track lacking. #5 DLC
(Use institution's local code.)

500 ~~00~~ #a Sound track consists of music and effects.

500 ~~00~~ #a Digital sound track (DTS) on 2 compact discs stored in 1 film can. #5 DLC
(Use institution's local code.)

7B18. Color characteristics

Give detailed information about the color characteristics of moving image works in notes.

500 ~~00~~ #a Hand-colored original copied on color film.

500 ~~00~~ #a Technicolor print.

500 ~~00~~ #a Color sequence in reel 10.

7B19. Multiple copies

If there are multiple copies of a moving image work on a single record, any distinctions between the copies should be made clear in a note. See Chapter 2 for versions.

500 ~~XX~~ #a Viewing print (copy 2) is rerelease copy.

500 ~~XX~~ #a Answer print (copy 2) is television print.

7B20. Preservation

Give details that are important to the preservation, use, or storage of a moving image work in a note.

500 ~~XX~~ #a Print too brittle to be viewed. #5 DLC
(Use institution's local code.)

500 ~~XX~~ #a Do not view; film is warped and brittle and telescopes
on takeup. #5 DLC
(Use institution's local code.)

500 ~~XX~~ #a Work print contains many splices. #5 DLC
(Use institution's local code.)

500 ~~XX~~ #a Color is faded. #5 DLC
(Use institution's local code.)

7B21. Accompanying material

Make notes on accompanying material, such as scripts, posters, stills, pressbooks, etc., held by the archive.

500 ~~XX~~ #a With continuity list.

500 ~~XX~~ #a With lobby cards, pressbook, posters, and other
publicity material.

500 ~~XX~~ #a With stills.

500 ~~XX~~ #a With synopsis and script.

For the location of related materials *not* held by the archive, see 7B38.

7B22. Series

Make notes related to the series of which a moving image work is a part.

500 ♢♢ ‡a Reissued in 1974 as part of series: New versions of comedy classics.

If parts of a work belong to different series, explain this in a note.

500 ♢♢ ‡ Parts 1-3 (ca. 45 min.) are also included in: Oil spill contingency planning series.

Optionally, include variant forms of the series title proper in a note.

7B23. Dissertations

If a moving image work is a dissertation or thesis presented in partial fulfillment of the requirements for an academic degree, give the designation of the thesis (using the word "thesis") followed by a brief statement of the degree (e.g., M.A. or Ph. D.), the name of the institution or faculty to which the thesis was presented, and the year in which the degree was granted.

502 ♢♢ ‡a Thesis (Ph. D.)--New York University, 1981.

7B24. Intended audience and rating designations

Make a brief note on the intended audience for a moving image work if one is stated on the work or secondary sources.

521 8♢ ‡a Intended audience: adults (age 18 and over).

521 8♢ ‡a Intended audience: pre-school children.

521 1♢ ‡a For children aged 8-12.

Give rating designations in a note.

521 8♢ ‡a MPAA rating: X.

521 8♢ ‡a Television rating: TV-PG.

7B25. Sources and reviews

This rule covers published reviews and descriptions and the formal "Sources used" note, which may include unpublished sources.

All reference sources consulted for cataloging may be consolidated in one formal note. Start the note with the introductory words "Source(s) used," followed by a colon, space. Separate citations with a semicolon, space. It is not necessary to repeat citations which already appear in other notes.

500 ~~bb~~ #a Sources used: Internet movie data base, 3/29/1998; New York times, 3/25/1998.

500 ~~bb~~ #a Sources used: M/B/RS copyright description; M/B/RS acquisition files.

Make a separate note for the source of a title if it does not appear on the work being cataloged. Make a separate note to justify variant title added entries. Make a separate note for a summary completely or partially quoted from a source.

Optionally, an archive may deem it necessary to make a separate note for every source cited.

Published reviews or descriptions may be cited in a separate note.

510 4~~b~~ #a Variety, #c 10/29/1978, p. 2.

510 4~~b~~ #a Motion picture herald, #c 10/5/1935, p. 35, #3 but this review appears to be for British release.

7B26. Other available formats

If the information is considered important to the archive, give a note about whether the work has been issued on other formats that are not held by the archive.

530 ~~bb~~ #a Also issued on videodisc.

7B27. Summary

Give a summary of the content of a work. The object of a summary is to give the viewer a good idea of what to expect when he or she views the work, thus avoiding unnecessary handling of the film or video.

520 ~~bb~~ #a Film has ca. 2 ft. of views of Dr. William Crawford Gorgas, chief sanitation officer of the Panama Canal (1904-1913) and member of the Isthmian Canal Commission, standing in front of a building; location of this sequence is undetermined. Remainder of film shows Dr. Gorgas and an unidentified man riding on a Panama Canal Company train. The two men are silhouetted against passing scenery of the Canal Zone as Dr. Gorgas shows the other man points of interest. The train passes a body of water, which is probably a part of the canal, countryside, and buildings, probably on Front Street, Colón, including a YMCA club. The final scene is of people walking across tracks after the train passes.

- 520 00 +a Traces the life cycle of a common housefly from egg to maggot, then pupa, and finally maturity. Utilizes close-up magnified photography.
- 520 00 +a Drama about a college athlete who becomes paralyzed after a polo accident.
- 520 00 +a Film includes panoramic views of Buckingham Palace, the Queen Victoria Memorial, and crowds lining Pall Mall. A military band marches toward the palace gates. A group of automobiles and a single carriage proceed down the Mall toward the palace.

If a summary is completely or partially quoted from a source, see 7B25.

7B28. Contents

Give a list of the individual parts, segments, sequences, etc., of a moving image work. Contents notes should be given for newsreels or newsreel segments, newsfilm, magazine format programs, unedited footage, compilation works, home movies that consist of separate events, and any other works that consist of several parts. Include data such as titles on the work, footage, and copyright information. Separate each segment with a space, dash (or two hyphens), space.

- 245 00 +a Pathé news. +n [Excerpts no. 6].
- 505 00 +a "Newest U.S. submarine goes into commission," Pathé news. No. 60 1921 (160 ft.) -- "Span of new Memorial Bridge to connect N.H. and Maine," Pathé news. No. 57 1923 (72 ft.) -- "Celebrate 300th anniversary of settling of Portsmouth," Pathé news. No. 69 1923 (99 ft.) -- "World's largest sub takes first plunge," Pathé news. No. 93 1927, © 21Nov27; MP4478 (134 ft.) -- "New Memorial Bridge between N.H. and Maine!" Pathé news. No. 70 1923 (105 ft.) -- "Launch largest submarine cruiser," Pathé sound news. No. 1 1930, © 29Dec29; MP1025 (80 ft.).
- 245 00 +a Omnibus. +n I, vol. 4 / +c the TV-Radio Workshop of the Ford Foundation ; executive producer, Robert Saudek.
- 505 00 +a Dance madness / director, Jean-Benoit Levy ; choreography, Leone Mail ; performers, Claude Bessy and Jean Guelis (11 min.) -- The Christmas tie / writer, William Saroyan ; cast, Helen Hayes and Burgess Meredith (21 min.).

245 00 #a [Antigua, Guatemala, ca. 1927--Eugene and Agnes Meyer--
home movies].

505 0# #a Reel 1. Fiesta in Antigua: people dancing ballroom
style in the street, wearing lifelike masks, top hats,
curls; scenes of others watching the dancers; one man
and several women riding horses painted with small
spots; parade with floats passes in the street -- Reel
2. Fiesta in Antigua: masked dancers; scenes of
musicians playing flutes, bass fiddles, xylophones --
Reel 3. Marketplace in Antigua: scenes of women with
baskets and other bundles on their heads and children
on their backs; scenes of a group of men all wearing
the same type of hat -- Reel 4. Marketplace in Antigua:
exterior of a church; scene inside the marketplace
where many pigs are seen; a pack of mules passes.

7B29. Numbers associated with the work

Give numbers associated with the work other than those appearing in titles and International Standard Serial Numbers in a note. See 6F.

500 # #a Donor's inventory number: RMA 301-4.

500 # #a Accession number: 82-05-30-1.

500 # #a Episode no. 87802.

500 # #a On videocassette box: Facets Multimedia cat. no. 78-
9084.

020 # #a 1576950190.

7B30. Holdings

If holdings information must be recorded in the description, give it in a note.

500 # #a LC holds both original release copy (viewing print) and
reissue copy (viewing copy). #5 DLC
(Use institution's local code.)

7B31. With notes

When two or more separate works are contained on one or more units, give the title(s) of the work(s) other than the one that is being cataloged in a note.

When two or more separate works are contained on one or more units and they were originally released together, such as a split reel, formulate the note as follows:

501 ꞑꞑ ꞑa On film reel 1 with: The fable of the honeymoon that tried to come back.

501 ꞑꞑ ꞑa On one reel with two animated films: Der gestiefelte Kater and Der Hundefanger.

When two or more separate works are contained on one or more units and they were *not* originally released together, such as a collector's compilation reel, formulate the note as a local note:

500 ꞑꞑ ꞑa On cassette with: The diving horse, Perroquets savants, and [The Devonshire fair?]. ꞑ5 DLC
(Use institution's local code.)

500 ꞑꞑ ꞑa On reel with: A day at the circus series. ꞑ5 DLC
(Use institution's local code.)

Optionally, specify the location of the separate works on one or more units, the length in feet or minutes, and the total length or duration.

500 ꞑꞑ ꞑa Second film on one reel with: The suburbanite. ꞑ5 DLC
(Use institution's local code.)

500 ꞑꞑ ꞑa On cassette with: Road maps to the lanes--how to bowl in 5 easy lessons (25 min., begins at min. 30); total time 55 min. ꞑ5 DLC
(Use institution's local code.)

7B32. Censorship

Indicate whether the work has been viewed by a censorship board or other similar agency. This note may explain why portions of the film have been cut from the archive's copy.

500 ꞑꞑ ꞑa Approved by the Maryland State Board of Censors.

7B33. Awards

Cite awards the work has received in a note.

586 ꞑꞑ ꞑa Received Academy Award for best picture in 1957.

7B34. Collection name

Record the name of the collection to which the work belongs if this information is appropriate in a note.

561 ꞑꞑ ꞑa AFI/Mary Pickford Collection.

561 ØØ ‡a WCCO-TV (Minneapolis, Minn.) Collection.

7B35. Restrictions on viewing

Give any use restrictions on viewing in a note. Users may be referred to the appropriate paperwork or staff member.

506 ØØ ‡a Cannot be viewed until 2020.

506 ØØ ‡a Restricted viewing; ‡c written permission required; ‡b donor.

506 ØØ ‡a Restricted viewing; ‡c see reference librarian.

7B36. Terms governing use

Give information regarding terms or restrictions on using materials in the archive's collections in a note. Users may be referred to the appropriate paperwork or staff member.

540 ØØ ‡a No copying of this material is allowed.

540 ØØ ‡a Restricted copying; ‡c written permission required; ‡b donor.

540 ØØ ‡a Copying is allowed for noncommercial purposes only.

7B37. Source of acquisitions/Provenance

For archives that choose to make their acquisition information available to users, give the provenance or method of acquisition of the work in a note. Cite date of receipt, method of acquisition (gift, purchase, deposit, loan, etc.), and source of the material, unless it is obvious from other data in the bibliographic record or by the nature of the collection of moving image materials.

541 ØØ ‡d Received: 11/25/1972; ‡c copyright deposit.

541 ØØ ‡d Received: 5/15/1982; ‡c gift; ‡a from the estate of John Smith; for paperwork, see Smith, John Collection file.

541 ØØ ‡d Received: 6/6/1981; ‡3 neg copied from nitrate print; ‡c loan; ‡a by the Museum of Modern Art.

541 ØØ ‡d Received: 8/3/1981; ‡3 answer print; ‡a archive lab.

7B38. Location of related materials not held by the archive

Give the location of related materials, such as scripts, posters, stills, pressbooks, etc., *not* held by the archive in a note.

544 ØØ ‡a Museum of Modern Art, New York, ‡3 holds stills.

544 ØØ ‡a Brigham Young University, Harold B. Lee Library ‡3 holds original script.

544 ØØ ‡a Academy of Motion Picture Arts and Sciences, Margaret Herrick Library ‡3 holds posters, pressbooks, and stills.

For the location of accompanying materials *held* by the archive, see 7B21.

7B39. Publications

Give the citation to a publication based on the use, study, or analysis of cataloged material in a note.

581 ØØ ‡a The Theodore Roosevelt Collection is described in: Veronica Gillespie. "T.R. on film." *Quarterly journal of the Library of Congress* (January 1977), p. 39-51.

APPENDIX A ACCESS POINTS

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Part I. Name, subject, and genre heading access points

Introduction

These guidelines serve as a framework for the assignment of personal name, corporate body, subject, and genre heading added entries at the second and third levels of cataloging. See 0E.

Moving image materials are mainly collaborative. Many people and corporate entities participate in the creation of moving image works. This characteristic raises the question of how to provide access to those numerous individuals, companies, and organizations. Numerical restrictions may be set, such as no more than three access points at the second level and no more than fifteen at the third level.

Another approach would be to follow the guidelines of AACR2, which state that if more than three people are responsible for a function, then only the first person named is recorded and given an access point. Archives will probably want to develop more specific policies, such as establishing limits or suggested limits on the number of added entries.

A1. Added entries at the second level of cataloging

The second level may include personal name, subject, and genre heading added entry headings. The selection of individuals for added entries and the number of name, subject, and genre added entries depend on the type of material being cataloged. For example, for a television variety show, personal name added entries may be made for performers and no subject headings may be assigned. For a documentary, emphasis may be given to subject headings.

A1.1. Personal name added entry headings

Only the individuals performing the major functions as recorded in the bibliographic record should usually be given added entries at this level. The major credits of a moving image work involve participation in its original production and some degree of overall responsibility for the work. The major credits include, but are not limited to, director, producer, writer, animator, and participant and/or performer. If another credit is deemed important and is recorded in the statement of responsibility, such as the choreographer of a dance performance, then the person performing that function may be given an added entry.

If there is more than one person performing any one of the abovementioned functions, then an added entry should usually be made for the first person recorded or the person deemed most important. For participants and performers, generally up to three added entries may be made.

For versions and editions, the above guidelines should be followed for those involved in the creation of the original work. In addition, added entries for those persons who made significant contributions to the creation of the version or edition should be made. For example, an added entry could be made for the producer of a videodisc version of a feature film which includes footage not used in the original release, an interview with the director, still photographs of storyboards, a trailer, and a short film on a related subject that was produced at the same time as the feature.

A1.2. Subject and genre heading added entry headings

The *Subject Cataloging Manual: Subject Headings* and the *Library of Congress Subject Headings* provide guidance for the choice and formulation of subject headings. H2230 deals specifically with visual materials.

Subject headings should be assigned to both non-fiction and fiction works. If one or two specific headings are not sufficient to provide access to the major topics of the work, then one or two broad headings should be used to cover the overall subject matter. In some instances, there may be no appropriate subject headings.

For guidance on applying genre and form terms, a standard list, such as *The Moving Image Genre-Form Guide* or *Moving Image Materials: Genre Terms*, may be used.

A2. Added entries at the third level of cataloging

At this level, the selection of individuals and corporate bodies who receive added entries and the number of name, subject, and genre added entries also depend on the type of material being cataloged. More in-depth access can be provided by making substantially more added entries for personal names, corporate bodies, and subject headings.

A2.1. Personal name and corporate body added entry headings

The individuals and corporate bodies responsible for the major functions as recorded in the bibliographic record generally should be given added entries. The major functions are the following: production company, distributor, sponsor, director, producer, writer, cinematographer, editor, composer, participant and/or performer. If there is more than one person or corporate body performing any of these functions, then added entries should be made for all of them. If this would lead to what is deemed an excessive number of added entries, then only those considered significant should receive added entries.

For versions and editions, the above guidelines should be followed for those involved in the creation of the original work. In addition, added entries for those persons and corporate bodies which made significant contributions to the creation of the version or edition should be made. For example, an added entry could be made for the production company and producer of a videodisc version of a feature film which includes footage not used in the original release, an interview with the director, still photographs of storyboards, a trailer, and a short film on a related subject that was produced at the same time as the feature.

A2.2. Subject and genre heading added entry headings

The guidelines in the second level should be followed for the third level as well. Subject headings and genre terms should be applied in a more exhaustive manner.

Part II. Title access points

Introduction

The main entry or primary access point for moving image works is the title proper, see 1B, or uniform title.

Optionally, archives may choose to use a personal name or corporate body as the main entry.

These guidelines provide a consistent policy for the use and formulation of uniform titles and title added entries. In general, they are in accordance with AACR2 and the Library of Congress Rule Interpretations but have been modified to meet the special characteristics of moving image materials.

A3. Usage of uniform titles

A uniform title is the title used to collocate original works, their subsequent manifestations, and related non-moving image works. The original release or broadcast title serves as the uniform title.

Uniform titles are generally used for the following purposes: to organize the catalog so that moving image works and related non-moving image materials, such as published screenplays or movie sound tracks, file together; to link moving image works to related moving image works, e.g., versions, works produced simultaneously in multiple languages; to provide access by title to works included on another work; to provide the established form of a series title when the established form does not appear on the work; to provide subject access to moving image works represented by uniform titles.

Do not use a uniform title solely to distinguish two or more moving image works or moving image and non-moving image works with the same titles.

A3.1. Formulation of uniform titles

Use the original release or broadcast title in the country of production as the uniform title.

Works produced simultaneously in multiple languages are all considered originals. Use the title in the language of the original being cataloged as the uniform title. See A3.3.

A uniform title should include one of the following qualifiers: (Motion picture) or (Television program). If a work was both distributed theatrically and broadcast on television, use the qualifier for the original distribution. If the original distribution is unknown, use the qualifier (Motion picture). Other titles by which the work is known should be recorded as cross-

references on the authority record. Do *not* use the qualifier (Motion picture) on uniform title series added entries for non-television series.

If the original release or broadcast title is unknown, use any known title as the uniform title.

If the uniform titles of different moving image works would be the same, use the following qualifiers to break such conflicts, in this order:

1. original release or broadcast date
2. director
3. production company (use the first one recorded in the statement of responsibility in the title area)

130 0# #a King Kong (Motion picture : 1933)
245 10 #a King Kong / #c RKO Radio Pictures ; director, Merian C. Cooper.
257 ## #a United States.
260 ## #a United States : #b RKO Radio Pictures, #c 1933.

100 1# #a Lovelace, Delos W., #d 1894-1967.
245 10 #a King Kong / #c conceived by Edgar Wallace and Merian C. Cooper ; novelization by Delos W. Lovelace.
260 ## #a New York : #b Grosset & Dunlap, #c [1976?], c1932.
730 0# #a King Kong (Motion picture : 1933)
(Novel based on film.)

130 0# #a King Kong (Motion picture : 1976)
245 10 #a King Kong / #c Dino De Laurentiis Corporation ; director, John Guillermin.
257 ## #a United States.
260 ## #a United States : #b Paramount Pictures, #c 1976.

100 1# #a Barry, John, #d 1933-
245 10 #a King Kong #h [sound recording]
260 ## #a [S.l.] : #b Reprise Records, #c p1976.
730 0# #a King Kong (Motion picture : 1976)
(Sound track of film.)

A3.2. Related non-moving image works

If the uniform title of the work being cataloged has been used as a uniform title or subject added entry heading on the bibliographic record of a related non-moving image work, such as a published screenplay or movie sound track, the uniform title should be used as the main entry heading on the work being cataloged.

A3.3. Versions, editions

Use a uniform title to link an original work to all subsequent versions or editions of that work if the original release title is different from the title of the version or edition. Use the uniform title as the main entry heading on the bibliographic record for the original. On the bibliographic record(s) for the version(s) or editions (s), give the title of the original in a note and make a uniform title added entry for the original. Explanatory notes may be given. See 7B11.

```
130 0# #a Stardust (Motion picture)
245 10 #a Stardust / #c Morgan ; director, Melville Brown.
500 #b #a Re-edited version released in the United States under
        the title He loved an actress.

245 00 #a He loved an actress / #c Morgan ; director, Melville
        Brown.
250 #b #a [Re-edited version] / #b Biltmore Pictures.
500 #b #a Original version released in Great Britain in 1937
        under the title Stardust.
730 0# #a Stardust (Motion picture)
```

If a version or edition is being cataloged and the original work has *not* been cataloged, a uniform title added entry heading for the original *should be* included on the record for the version or edition.

For works produced simultaneously in multiple languages, use the uniform title of the original being cataloged as the main entry heading on the bibliographic record. Connect each original with the uniform title added entry heading of the other original(s).

```
130 0# #a Coup de grâce (Motion picture)
245 10 #a Coup de grâce / #c Argos films, Bioskop Film ;
        réalisation, Volker Schlöndorff ; produit par Eberhard
        Junkersdorf ; écrit par Genevieve Dormann, Margarethe
        von Trotta, Jutta Bruckner.
250 #b #a [French language original].
257 #b #a France ; West Germany.
260 #b #a [France : #b s.n., #c 1976]
500 #b #a German language original released under the title Der
        Fangschuss.
730 0# #a Fangschuss (Motion picture)
```

130 0# #a Fangschuss (Motion picture)
 245 14 #a Der Fangschuss / #c Argos films, Bioskop Film ;
 Regisseur, Volker Schlöndorff ; Produzent, Eberhard
 Junkersdorf ; Drehbuch, Genevieve Dormann, Margarethe
 von Trotta, Jutta Bruckner.
 250 ## #a [German language original].
 257 ## #a France ; West Germany.
 260 ## #a West Germany : #b Cine-International Filmvertrieb, #c
 1976.
 500 ## #a French language original released under the title Coup
 de grâce.
 730 0# #a Coup de grâce (Motion picture)

A3.4. Analytical title added entry headings from contents notes

Access may be provided to titles in contents notes with uniform title analytical added entry headings. Add uniform title main entry headings to existing bibliographic records as necessary.

245 00 #a Cartoon classics. #n Volume 14, #p Silly symphonies--
 animal tales / #c Walt Disney Productions.
 505 0# #a Monkey melodies -- The spider and the fly -- Peculiar
 penguins -- Cock o' the walk -- More kittens -- Elmer
 Elephant.
 730 02 #a Monkey melodies (Motion picture)
 730 02 #a Spider and the fly (Motion picture)
 730 02 #a Peculiar penguins (Motion picture)
 730 02 #a Cock o' the walk (Motion picture)
 730 02 #a More kittens (Motion picture)
 730 02 #a Elmer Elephant (Motion picture)
 (A compilation of several works.)
 130 0# #a Spider and the fly (Motion picture)
 245 14 #a The spider and the fly / #c Walt Disney ; director,
 Wilfred Jackson.

A3.5. Television series

On the bibliographic record for an episode of a television series, use only the uniform title for the series title *with* the episode title. The qualifier "Television program" should follow the episode title rather than the series title.

An authority record and/or a uniform title added entry for a television series may be encountered for the series title alone. Do not use it on the bibliographic record for an episode of the series because that uniform title relates to the series *in its entirety*, and each episode of a television series is cataloged separately.

100 1# #a Fox, Charles, #d 1940-
 245 14 #a The man who could be king : #b [from] The paper chase /
 #c music, Charles Fox.
 730 02 #a Paper chase. #p Man who could be king (Television
 program)
 (A music score for the episode of the television
 series.)

130 0# #a Paper chase. #p Man who could be king (Television
 program)
 245 14 #a The paper chase. #p The man who could be king / #c
 Twentieth Century-Fox Television ; directed by Gwen
 Arner ; produced by Robert Lewin.
 (The episode of the television series.)

When a series title changes permanently, use the series title for the time period of the episode being cataloged. Record the different forms of the series title in a series authority record.

A3.6. Television specials

Connect a work related to a television special with the uniform title of the special. Use a uniform title added entry on the record for the related work and a uniform title main entry heading on the record for the television special.

100 1# #a Lewis, Tom, #d 1942-
 245 10 #a Empire of the air : #b the men who made radio / #c Tom
 Lewis.
 730 0# #a Empire of the air (Television program)
 (The companion book to the television special.)

130 0# #a Empire of the air (Television program)
 245 10 #a Empire of the air : #b the men who made radio / #c a
 Florentine Films production ; produced in association
 with WETA-TV, Washington ; director and executive
 producer, Ken Burns ; produced by Ken Burns, Morgan
 Wesson, Tom Lewis ; written by Geoffrey C. Ward ;
 additional writing, Tom Lewis, Ken Burns.
 (The television special.)

A3.7. Uniform title series added entry headings (non-television)

If the series title on the work or in secondary sources does not match the established form of the series title, use the established form as a uniform title series added entry on the work.

245 00 #a Planet earth / #c International Instructional Films
 Productions.
 490 1# #a Discovery series
 830 #0 #a Discovery series (International Instructional Films
 Productions)

A4. Title added entry headings

Although this manual usually does not provide rules for determining when title added entries are needed for varying forms of a title proper, there are some instances when a rule indicates that a title added entry should be made. Also, in a few examples, the varying form of a title added entry is shown for clarity. Guidelines for providing title added entries are found in AACR2 21.30J and Library of Congress Rule Interpretation 21.30J. For notes on variant and other titles, see 7B4. For rerelease and reissue titles, see 1D.

APPENDIX B EXAMPLES OF COMPLETE RECORDS

Most of these examples are cataloged at the second level of cataloging. See 0E2. Most do not include subject, genre, or name added entries. Do not take these examples or the form in which they are presented as rules.

List of examples:

1. **The new fable of all that triangle stuff as sized up by the meal-ticket.** (Early short)
2. **The Flame of the Yukon.** (Re-edited and reissued version)
3. **Poppin' the cork.** (Theatrical release)
4. **[AFI/Academy of Motion Picture Arts & Sciences Collection. Professor Bonehead is shipwrecked?].** (Early short with a questionable title)
5. **Claymation : three-dimensional clay animation.** (Documentary)
6. **[AFI/Bouldin (Clarence E.) Collection. No. 7, Early fight re-creation film--unidentified works].** (Unidentified early work with cataloger-supplied title)
7. **Blood orange.** (British release - reissued in the U.S.)
8. **Stardust.** (Original British release)
9. **He loved an actress.** (Re-edited U.S. release version)
10. **Margie. Pity the poor working girl.** (Episode of a television series)
11. **Roots, the next generations. Show no. 4.** (Episode of a television mini-series)
12. **Producer's showcase. The women.** (Episode of a television series with commercials)
13. **Laurel and Hardy. Do it yourself.** (Feature that was re-edited for broadcast as part of a television series)
14. **Men of bronze.** (Television special - documentary)
15. **Oil spills on land. Oil spill response training program. C series, Spill containment and removal ; tape 5.** (Individual work in a technical series with a subseries)

16. **[Charlie Chaplin--Ralph Barton--home movies]**. (Home movie)
17. **[CBS news. 1982-05-11. Evening]**. (Television news)
18. **[Kinograms--excerpts. No. 2]**. (Edited newsreel excerpts from one newsreel company)
19. **[Newsreels--clips. No. 7]**. (Edited newsreel clips from different newsreel companies)
20. **[The Ed Sullivan show. 1964-02-16--rehearsals]**. (Unedited work with a supplied title)
21. **[Ginger Rogers dance compilation]**. (Work without a collective title; multiple works with no predominant part)
22. **[Demonstrations and performances in Moscow, 1989-1990]**. (Unedited work with a supplied title)
23. **[Kleine (George) Collection. No. 5, Melodrama--unidentified works]**. (Unidentified work with a supplied title)
24. **Das Versprechen**. (International co-production - original)
25. **The promise**. (International co-production - subtitled version)
26. **The ultimate Oz**. (Work with a collective title)
27. **[Loud talking is not appreciated by your neighbors--theater announcements]**. (Work with a supplied title)
28. **[October sky--trailers]**. (Work associated with a titled work)
29. **[Calvin Klein's Obsession--Calvin Klein fragrance products--television commercials]**. (Television commercial with a supplied title)

Example 1: Early short

245 04 ‡a The new fable of all that triangle stuff as sized up by
the meal-ticket / ‡c Essanay ; director, Richard Foster
Baker ; writer, George Ade ; adapted by Charles J.
McGuirk.

246 1‡ ‡i Title from can: ‡a Essanay. ‡n no. 1

246 3‡ ‡a Fable of all that triangle stuff as sized up by the
meal-ticket

246 3‡ ‡a All that triangle stuff as sized up by the meal-ticket

257 ‡‡ ‡a United States.

260 ‡‡ ‡a United States : ‡b General Film Service, ‡c 1917.

300 ~~pp~~ +a 1 film reel of 2 (rl?, inc.) (ca. 6 min., 478 ft.) : +b
 si., b&w ; +c 35 mm. +3 viewing print.
 300 ~~pp~~ +a 1 film reel of 2 (rl?, inc.) (ca. 6 min., 478 ft.) : +b
 si., b&w ; +c 35 mm. +3 dupe neg pic.
 300 ~~pp~~ +a 1 film reel of 2 (rl?, inc.) (ca. 6 min., 478 ft.) : +b
 si., b&w ; +c 35 mm. +3 master pos pic.
 440 ~~pp~~ +a George Ade fables
 500 ~~pp~~ +a Copyright: Essanay Film Mfg. Co.; 13Oct17; LP11549.
 500 ~~pp~~ +a Variant titles and series title from: Moving picture
 world, v. 34, p. 452.
 511 1~~p~~ +a Rod LaRocque, William F. Clifton, Marguerite Clayton,
 Marion Skinner, R. Paul Harvey.
 500 ~~pp~~ +a Incomplete: end title, some interior titles, and much
 of picture lacking. +5 DLC
 501 ~~pp~~ +a On one film reel with: The fable of the honeymoon that
 tried to come back; total footage for reel: 657 ft.
 500 ~~pp~~ +a Source used: American film index 1908-15, p. 172.
 541 ~~pp~~ +d Received: 9-18-1979 from Acme Lab; +3 viewing print and
 dupe neg pic; +c gift; +a AFI/University of Wyoming
 Collection.
 541 ~~pp~~ +d Received: 10-5-1978 from Acme Lab; +3 master pos pic;
 +c gift; +a AFI/University of Wyoming Collection.

Example 2: Re-edited and reissued version

245 04 +a The Flame of the Yukon / +c Triangle-Kay Bee ; a Thos.
 H. Ince production ; director, Charles Miller ; story
 by Monte M. Katterjohn.
 250 ~~pp~~ +a [Re-edited and retitled version].
 257 ~~pp~~ +a United States.
 260 ~~pp~~ +a United States : +b Tri-Stone Pictures, +c 1923.
 300 ~~pp~~ +a 5 film reels of 5 (inc.) (ca. 50 min., 4,478 ft.) : +b
 si., b&w ; +c 35 mm. +3 viewing print.
 300 ~~pp~~ +a 5 film reels of 5 (inc.) (ca. 50 min., 4,478 ft.) : +b
 si., b&w ; +c 35 mm. +3 dupe neg pic.
 500 ~~pp~~ +a Copyright: Triangle Film Corporation; 1Jul17; LP11889.
 511 1~~p~~ +a Dorothy Dalton, Melbourne McDowell, Kenneth Harlan,
 Margaret Thompson, May Palmer, Carl Ullman.
 500 ~~pp~~ +a Incomplete: short jumps in continuity throughout; parts
 of picture lacking. +5 DLC
 520 ~~p~~ +a Flame, a worldly dance-hall girl, meets the tenderfoot
 prospector, George Fowler. She intends to rob him, but
 instead she falls for him and attempts to go straight.
 500 ~~pp~~ +a Archive holds 1923 version only. +5 DLC
 500 ~~pp~~ +a Source used: Moving picture world, v. 33.1, p. 293 and
 475.
 541 ~~pp~~ +d Received: 4-13-1977; +3 viewing print, reels 2-5; +c
 preservation; +a AFI/Myers (Bruce) Collection.
 541 ~~pp~~ +d Received: 10-24-1977; +3 viewing print, reel 1 and dupe
 neg pic; +c preservation; +a AFI/Myers (Bruce)
 Collection.

Example 3: Theatrical release

Theatrical release that is part of two separate collections in the archive and has a complicated physical description area and complicated notes. This example follows the option of grouping multiple lines of physical description by collection first.

245 00 ‡a Poppin' the cork / ‡c Educational Pictures ; producer, Jack White ; dance director, Bob Alton.
257 ‡b ‡a United States.
260 ‡b ‡a United States : ‡b Fox Film Corp., ‡c 1933.
300 ‡b ‡a 3 film reels of 3 (ca. 25 min., 883 ft.) : ‡b sd., b&w ; ‡c 16 mm. ‡3 viewing print.
300 ‡b ‡a 3 film reels of 3 (ca. 25 min., 883 ft.) : ‡b si., b&w ; ‡c 16 mm. ‡3 dupe neg pic.
300 ‡b ‡a 3 film reels of 3 (ca. 25 min., 883 ft.) : ‡b sd. ; ‡c 16 mm. ‡3 dupe neg track.
300 ‡b ‡a 3 film reels of 3 (inc.) (ca. 19 min., 1,686 ft.) : ‡b sd., b&w ; ‡c 35 mm. ‡3 viewing print.
300 ‡b ‡a 3 film reels of 3 (inc.) (ca. 19 min., 675 ft.) : ‡b sd., b&w ; ‡c 16 mm. ‡3 comp dupe neg.
300 ‡b ‡a 3 film reels of 3 (inc.) (ca. 19 min., 1,686 ft.) : ‡b sd., b&w ; ‡c 35 mm. ‡3 comp dupe neg.
500 ‡b ‡a Copyright: Educational Productions, Inc.; 15Dec33; LP4358.
508 ‡b ‡a Music, James Hanley and Benny Davis.
511 1‡ ‡a Milton Berle, Norman Taylor, Mary Cole, Gertrude Rudge.
500 ‡b ‡a Incomplete: main title, part of picture, and two musical numbers are lacking from 35 mm. viewing print, 16 mm. comp dupe neg and 35 mm. comp dupe neg. ‡5 DLC
500 ‡b ‡a Original 35 mm. footage: 2,206 ft. according to Film daily yearbook, 1934, p. 354.
500 ‡b ‡a Sources used: copyright descriptive material; Motion picture herald, Feb. 10, 1934, p. 47.
541 ‡b ‡d Received: 2-9-1979; ‡3 16 mm. viewing print, 16 mm. dupe neg pic and track; ‡c preservation; ‡a AFI/Graff (Herb) Collection.
541 ‡b ‡d Received: 7-31-1978 from Bado Lab; ‡3 35 mm. material; ‡c preservation, made from nitrate on loan; ‡a AFI/McAllister (Joe) Collection.
541 ‡b ‡d Received: 11-14-1978; ‡3 16 mm. comp dupe neg; ‡c gift; ‡a AFI/McAllister (Joe) Collection.

Example 4: Early short with a questionable title

245 00 ‡a [AFI/Academy of Motion Picture Arts & Sciences Collection. ‡p Professor Bonehead is shipwrecked?] / ‡c [Gaumont American].
246 30 ‡a Professor Bonehead is shipwrecked
257 ‡b ‡a [United States?].
260 ‡b ‡a [United States : ‡b s.n., ‡c ca. 1916?]

300 ~~bb~~ +a 1 film reel of 1 (inc.) (ca. 3 min., 106 ft.) : +b si.,
b&w ; +c 16 mm. +3 answer print.

300 ~~bb~~ +a 1 film reel of 1 (inc.) (ca. 3 min., 106 ft.) : +b si.,
b&w ; +c 16 mm. +3 dupe neg pic.

300 ~~bb~~ +a 1 film reel of 1 (inc.) (ca. 3 min., 265 ft.) : +b si.,
b&w ; +c 35 mm. +3 dupe neg pic.

300 ~~bb~~ +a 1 film reel of 1 (inc.) (ca. 3 min., 265 ft.) : +b si.,
b&w ; +c 35 mm. +3 master pos pic.

300 ~~bb~~ +a 1 film reel of 1 (inc.) (ca. 3 min., 265 ft.) : +b si.,
b&w ; +c 35 mm. +3 master pos pic (copy 2)

500 ~~bb~~ +a Copyright notice on film: Gaumont American.

500 ~~bb~~ +a Part title may be an interior title; title could not be
verified in reference sources.

500 ~~bb~~ +a Tentative release date from nitrate edge code.

500 ~~bb~~ +a Incomplete: parts of picture lacking. +5 DLC

541 ~~bb~~ +d Received: 11-9-1977 from Capitol Film Lab; +3 answer
print and 16 mm. dupe neg pic; +c preservation; +a
AFI/Academy of Motion Picture Arts & Sciences
Collection.

541 ~~bb~~ +d Received: 11-19-1970 from LC film lab; +3 35 mm. dupe
neg pic; +c preservation; +a AFI/Academy of Motion
Picture Arts & Sciences Collection.

541 ~~bb~~ +d Received: 11-28-1977 from LC film lab; +3 master pos
pics; +c preservation; +a AFI/Academy of Motion Picture
Arts & Sciences Collection.

Example 5: Documentary

245 00 +a Claymation : +b three-dimensional clay animation / +c
Will Vinton Productions ; director and animator, Will
Vinton ; producer and writer, Susan Shadburne ;
animators, Barry Bruce, Don Merkt.

246 30 +a Three-dimensional clay animation

257 ~~bb~~ +a United States.

260 ~~bb~~ +a United States : +b Pyramid Films, +c 1978.

300 ~~bb~~ +a 1 film reel of 1 (ca. 18 min., 627 ft.) : +b sd., col.
; +c 16 mm. +3 viewing print.

500 ~~bb~~ +a Copyright notice on film: Will Vinton Productions ;
1978.

508 ~~bb~~ +a Music and effects, Billy Scream, Paul Jameson.

511 0~~bb~~ +a Narrator: Susan Shadburne.

520 ~~bb~~ +a Documentary on clay animation. Includes scenes from
three other Vinton clay animation films: Closed
Mondays, Mountain music, and Martin, the cobbler.

536 ~~bb~~ +a Grant from the National Endowment for the Arts +c R70-
34-161

586 ~~bb~~ +a Winner of 1978 Golden Eagle Film Award.

541 ~~bb~~ +d Received: 10-3-1978; +3 viewing print; +c gift; +a
NEA/Oregon Arts Commission Collection.

Example 6: Unidentified early work with cataloger-supplied title

245 00 #a [AFI/Bouldin (Clarence E.) Collection. #n No. 7, #p
Early fight re-creation film--unidentified works] / #c
[production company unknown].
257 ## #a [United States?].
260 #a [United States? : #b s.n., #c 1903?]
300 ## #a 1 film reel of 1? (ca. 11 min., 976 ft.) : #b si., b&w
; #c 35 mm. #3 viewing print.
300 ## #a 1 film reel of 1? (ca. 11 min., 976 ft.) : #b si., b&w
; #c 35 mm. #3 dupe neg pic.
511 0# #a Appearing: "Philadelphia" Jack O'Brien, referee, George
Siler.
500 ## #a Lacks all titles and credits. #5 DLC
500 ## #a Possible date from accompanying inventory list from
donor.
500 ## #a According to the accompanying inventory list, this is a
reproduction of a fight, staged with actors.
520 ## #a Two men box about 7 rounds; spectators surround ring.
Referee and trainers are also in ring.
541 ## #d Received: 4-15-1980 from archive lab; #3 viewing print;
#c preservation; #a AFI/Bouldin (Clarence E.)
Collection.
541 ## #d Received: 5-14-1979; #3 dupe neg pic; #c gift; #a
AFI/Bouldin (Clarence E.) Collection.

Example 7: British release - reissued in the U.S.

245 00 #a Blood orange / #c Hammer Film Productions, Ltd. ;
director, Terence Fisher ; producer, Michael Carreras ;
screenplay, Jan Read.
246 1# #i U.S. reissue title: #a Three stops to murder
257 ## #a Great Britain.
260 ## #a Great Britain : #b Exclusive Films, Ltd., #c 1953 ; #a
United States : #b Astor Pictures Corp., #c 1955.
300 ## #a 8 film reels of 8 (ca. 76 min., 6,822 ft.) : #b sd.,
b&w ; #c 35 mm. #3 viewing print.
500 ## #a Copyright notice on film: Exclusive Films, Ltd. ; 1953.
500 ## #a Original release title from Monthly film bulletin, v.
20, p. 161.
500 ## #a Archive holds U.S. reissue copy only. #5 DLC
511 1# #a Tom Conway, Mila Parely, Naomi Chance, Eric Pohlmann,
Andrew Osborn, Richard Watts.
500 ## #a Source used: International motion picture almanac,
1955, p. 776.
541 ## #d Received: 12-4-1980; #3 viewing print; #c gift; #a
AFI/Smalarz (Louis) Collection.

Examples 8 and 9: Original British release (Example 8) and re-edited U.S. release version (Example 9)

Example 8: Original British release

130 00 ‡a Stardust (Motion picture)
 245 10 ‡a Stardust / ‡c Morgan ; director, Melville Brown ;
 producer, William Rowland ; screenplay, John Meehan,
 Jr.
 246 10 ‡i Variant title: ‡a Mad about money
 257 00 ‡a Great Britain.
 260 00 ‡a Great Britain : ‡b British Lion, ‡c 1937.
 300 00 ‡a 8 film reels of 8 (ca. 74 min., 2,648 ft.) : ‡b sd.,
 b&w ; ‡c 16 mm. ‡3 viewing print.
 500 00 ‡a Copyright: no reg.
 508 00 ‡a Story, John Harding.
 511 10 ‡a Ben Lyon, Wallace Ford, Lupe Velez, Jean Colin, Harry
 Langdon, Mary Cole, Cyril Raymond, Ronald Ward.
 500 00 ‡a Original release title from the British film catalogue:
 1895-1970, no. 10365.
 500 00 ‡a Later re-edited and reissued in the U.S. under the
 title: He loved an actress; archive also holds this
 version. ‡5 DLC
 500 00 ‡a Source used: Monthly film bulletin v. 5, p. 276.
 541 00 ‡d Received: 1-10-1980; ‡3 viewing print; ‡c gift; ‡a
 AFI/Berkow (Gordon) Collection.

Example 9: Re-edited U.S. release version

245 00 ‡a He loved an actress / ‡c Morgan ; director, Melville
 Brown ; producer, William Rowland ; screenplay, John
 Meehan, Jr.
 250 00 ‡a [Re-edited version] / ‡b Biltmore Pictures.
 257 00 ‡a Great Britain.
 260 00 ‡a United States : ‡b Grand National, ‡c 1938.
 300 00 ‡a 7 film reels of 7 (64 min., 5,760 ft.) : ‡b sd., b&w ;
 ‡c 35 mm. ‡3 viewing print.
 300 00 ‡a 7 film reels of 7 (64 min., 5,760 ft.) : ‡b si., b&w ;
 ‡c 35 mm. ‡3 dupe neg pic.
 300 00 ‡a 7 film reels of 7 on 4 (64 min., 5,760 ft.) : ‡b sd. ;
 ‡c 35 mm. ‡3 double edge neg track.
 300 00 ‡a 7 film reels of 7 (64 min., 5,760 ft.) : ‡b sd., b&w ;
 ‡c 35 mm. ‡3 comp master pos.
 500 00 ‡a Copyright: Biltmore Pictures, Inc.; 1Apr38; LP8245.
 508 00 ‡a Story, John Harding.
 511 10 ‡a Ben Lyon, Wallace Ford, Lupe Velez, Jean Colin, Harry
 Langdon, Mary Cole, Cyril Raymond, Ronald Ward.
 500 00 ‡a Originally released in Great Britain in 1937 in a
 longer version under the title: Stardust; archive also
 holds this version. ‡5 DLC

541 ~~bb~~ ~~+~~d Received: 4-4-1983 from WRS Lab; ~~+~~3 viewing print; ~~+~~c preservation; ~~+~~a AFI/Zouary (Maurice) Collection.
 541 ~~bb~~ ~~+~~d Received: 8-15-1979 from LC film lab; ~~+~~3 dupe neg pic and track; ~~+~~c preservation; ~~+~~a AFI/Zouary (Maurice) Collection.
 541 ~~bb~~ ~~+~~d Received: 7-16-1979 from Film Technology Lab; ~~+~~3 comp master pos; ~~+~~c preservation; ~~+~~a AFI/Zouary (Maurice) Collection.
 730 0~~b~~ ~~+~~a Stardust (Motion picture)

Example 10: Episode of a television series

245 00 ~~+~~a Margie. ~~+~~p Pity the poor working girl / ~~+~~c 20th Century-Fox Television, Inc. ; director, Gene Reynolds ; producers, Hal Goodman and Larry Klein ; writer, Benedict Freedman.
 257 ~~bb~~ ~~+~~a United States.
 260 ~~bb~~ ~~+~~a United States : ~~+~~b ABC, ~~+~~c 1962-04-27.
 300 ~~bb~~ ~~+~~a 2 film reels of 2 (ca. 26 min., ca. 2,340 ft.) : ~~+~~b sd., b&w ; ~~+~~c 35 mm. ~~+~~3 viewing print.
 500 ~~bb~~ ~~+~~a Copyright: no reg.
 500 ~~bb~~ ~~+~~a Copyright notice on film: Twentieth Century-Fox Television, Inc. ; 1961.
 500 ~~bb~~ ~~+~~a Episode title from original container and leader.
 500 ~~bb~~ ~~+~~a Telecast date from leader; unable to verify in reference sources.
 511 1~~b~~ ~~+~~a Cynthia Pepper, Penney Parker, Dave Willock, Wesley Marie Tackitt, Johnny Bangert, Jack Albertson.
 500 ~~bb~~ ~~+~~a Sources used: The complete encyclopedia of television programs, v. 2, p. 620; Brooks & Marsh's The complete directory to prime time network TV shows, 1946-present, p. 381.
 541 ~~bb~~ ~~+~~d Received: 8-29-1973; ~~+~~3 viewing print; ~~+~~c gift; ~~+~~a AFI/Twentieth Century-Fox Collection.

Example 11: Episode of a television mini-series

245 00 ~~+~~a Roots, the next generations. ~~+~~n Show no. 4 / ~~+~~c a David L. Wolper Production ; director, Charles S. Dubin ; producer, Stan Margulies ; teleplay developed for TV [by] Ernest Kinoy.
 257 ~~bb~~ ~~+~~a United States.
 260 ~~bb~~ ~~+~~a United States : ~~+~~b ABC, ~~+~~c 1979-02-21.
 300 ~~bb~~ ~~+~~a 2 videocassettes of 2 (ca. 120 min.) : ~~+~~b sd., col. ; ~~+~~c 3/4 in. ~~+~~3 viewing copy.
 300 ~~bb~~ ~~+~~a 2 film reels of 2 (ca. 120 min., ca. 4,300 ft.) : ~~+~~b sd., col. ; ~~+~~c 16 mm. ~~+~~3 viewing print.
 500 ~~bb~~ ~~+~~a Copyright: Warner Brothers, Inc. DCR 1979; PUB 31Jan79 (in notice: 1978); REG 150ct79; PA49-182.
 511 1~~b~~ ~~+~~a Dorian Harewood, Charles Weldon, Bernie Casey, Irene Cara, Stan Shaw, Debbi Morgan, Rosie Grier.

500 ~~bb~~ ~~†a~~ Based on the books, *Roots and Search*, and on additional material by Alex Haley.
 500 ~~bb~~ ~~†a~~ Sources used: copyright description; TV guide (New York ed.), Feb. 17, 1979, p. A-38, A-97.
 500 ~~bb~~ ~~†a~~ Not viewed.
 541 ~~bb~~ ~~†d~~ Received: 6-25-1981; ~~†3~~ viewing copy and viewing print; ~~†c~~ copyright deposit; ~~†a~~ Copyright Collection.

Example 12: Episode of a television series with commercials

245 00 ~~†a~~ Producer's showcase. ~~†p~~ The women / ~~†c~~ NBC Television ; director, Vincent J. Donehue ; guest producer, Max Gordon ; adapted for television by Sumner Locke Elliott.
 246 30 ~~†a~~ Women
 257 ~~bb~~ ~~†a~~ United States.
 260 ~~bb~~ ~~†a~~ United States : ~~†b~~ NBC, ~~†c~~ 1955-02-07.
 300 ~~bb~~ ~~†a~~ 3 film reels of 3 (ca. 36 min., 3,221 ft.) : ~~†b~~ sd., b&w ; ~~†c~~ 16 mm. ~~†3~~ viewing print.
 300 ~~bb~~ ~~†a~~ 3 film reels of 3 (ca. 36 min., 3,221 ft.) : ~~†b~~ sd., b&w ; ~~†c~~ 16 mm. ~~†3~~ comp dupe neg pic.
 300 ~~bb~~ ~~†a~~ 3 film reels of 3 (ca. 36 min., 3,221 ft.) : ~~†b~~ sd., b&w ; ~~†c~~ 16 mm. ~~†3~~ comp pos.
 500 ~~bb~~ ~~†a~~ Copyright: no reg.
 500 ~~bb~~ ~~†a~~ Story by Clare Boothe Luce.
 511 1~~b~~ ~~†a~~ Shelley Winters, Paulette Goddard, Ruth Hussey, Mary Astor, Nancy Olson, Mary Boland.
 500 ~~bb~~ ~~†a~~ Total footage includes introduction, commercials (Ford, RCA, RCA Victor), station breaks, and an appearance by guest producer Gordon at end. ~~†5~~ DLC
 500 ~~bb~~ ~~†a~~ Telecast date from narration on film.
 541 ~~bb~~ ~~†d~~ Received: 10-6-1976 from archive lab; ~~†3~~ viewing print and comp dupe neg pic; ~~†c~~ preservation; ~~†a~~ Luce (Clare Boothe) Collection.
 541 ~~bb~~ ~~†d~~ Received: 9-23-1970; ~~†3~~ comp pos; ~~†c~~ gift, transferred from Manuscript Division; ~~†a~~ Luce (Clare Boothe) Collection.

Example 13: Feature that was re-edited for broadcast as part of a television series

245 00 ~~†a~~ Laurel and Hardy. ~~†p~~ Do it yourself / ~~†c~~ Hal Roach Studios ; director, John G. Blystone ; original story and screenplay, Charles Rogers, Felix Adler, James Parrott, Harry Langdon, and Arnold Belgard.
 250 ~~bb~~ ~~†a~~ [Re-edited television version].
 257 ~~bb~~ ~~†a~~ United States.
 260 ~~bb~~ ~~†a~~ United States : ~~†b~~ Regal Television Corporation, ~~†c~~ [195-?]
 300 ~~bb~~ ~~†a~~ 1 film reel of 1 (ca. 21 min., 738 ft.) : ~~†b~~ sd., b&w ; ~~†c~~ 16 mm. ~~†3~~ viewing print.

300 ~~00~~ ~~1~~ ~~a~~ 1 film reel of 1 (ca. 21 min., 738 ft.) : ~~1~~^b sd., b&w ;
~~1~~^c 16 mm. ~~1~~³ viewing print (copy 2)
 500 ~~00~~ ~~1~~ ~~a~~ Originally released in 1938 by M-G-M Distributing Corp.
 as the feature, Block heads.
 508 ~~00~~ ~~1~~ ~~a~~ Associate producer, Hal Roach, Jr. ; photographer, Art
 Lloyd ; editor, Bert Jordan.
 511 ~~10~~ ~~1~~ ~~a~~ Stan Laurel, Oliver Hardy, Billy Gilbert, Patricia
 Ellis, Minna Gombell, James C. Morton, James Finlayson,
 Harry Woods, Jean del Val.
 500 ~~00~~ ~~1~~ ~~a~~ Archive has preprint material of the original film,
 Block heads, in the AFI/Roach Collection. ~~1~~⁵ DLC
 500 ~~00~~ ~~1~~ ~~a~~ Sources used: copyright description for Block heads
 (LP8453); McCabe and Kilgore's Laurel & Hardy, p. 365-
 372.
 541 ~~00~~ ~~1~~ ~~d~~ Received: 2-1-1978; ~~1~~³ viewing prints; ~~1~~^c gift; ~~1~~^a
 Janus Films Collection.

Example 14: Television special - documentary

245 00 ~~1~~ ~~a~~ Men of bronze / ~~1~~^c the Men of Bronze, Inc. ; director,
 producer, researcher, William Miles ; narration writer,
 Nancy K. Robinson.
 257 ~~00~~ ~~1~~ ~~a~~ United States.
 260 ~~00~~ ~~1~~ ~~a~~ United States : ~~1~~^b Killiam Shows, Inc. : ~~1~~^b PBS, ~~1~~^c
 1977-11-08.
 300 ~~00~~ ~~1~~ ~~a~~ 1 film reel of 1 (ca. 59 min., 2,109 ft.) : ~~1~~^b sd.,
 col. ; ~~1~~^c 16 mm. ~~1~~³ viewing print.
 500 ~~00~~ ~~1~~ ~~a~~ Copyright: The Men of Bronze, Inc. NM: editing,
 compilation, some new cinematographic material. DCR
 1977; PUB 24Sep77; REG 31Jul78; PA31-376.
 508 ~~00~~ ~~1~~ ~~a~~ Executive producer, Paul Killiam ; archival film
 restoration, Karl Malkames.
 511 00 ~~1~~ ~~a~~ Narrator: Adolph Caesar.
 511 00 ~~1~~ ~~a~~ World War I veterans interviewed: Hamilton Fish,
 Melville Miller, Albert Veyrenc, Frederick Williams.
 500 ~~00~~ ~~1~~ ~~a~~ Sources used: N. David's TV season 77-78, no. 890; New
 York times, 9-24-1977, p. 15; copyright descriptive
 material.
 541 ~~00~~ ~~1~~ ~~d~~ Received: 11-4-1980; ~~1~~³ viewing print; ~~1~~^c copyright
 deposit; ~~1~~^a Copyright Collection.

Example 15: Individual work in a technical series with a subseries

245 00 ~~1~~ ~~a~~ Oil spills on land / ~~1~~^c NUS Corporation in cooperation
 with Texaco, Inc. ; director, Bill Walton.
 257 ~~00~~ ~~1~~ ~~a~~ United States.
 260 ~~00~~ ~~1~~ ~~a~~ United States : ~~1~~^b NUS Corp., ~~1~~^c 1978.
 300 ~~00~~ ~~1~~ ~~a~~ 1 videocassette of 1 (31 min.) : ~~1~~^b sd., col. ; ~~1~~^c 3/4
 in. ~~1~~³ viewing copy.
 440 00 ~~1~~ ~~a~~ Oil spill response training program. ~~1~~ⁿ C series, ~~1~~^p
 Spill containment and removal ; ~~1~~^v tape 5

500 00 #a Copyright: NUS Corporation. DCR 1978; PUB 1Feb78 (in notice: 1976); REG 31May79; PA39-742.
 500 00 #a Not viewed: series title, subseries title, and episode title from copyright descriptive material.
 508 00 #a Technical director, Jennifer Rogers.
 511 00 #a Appearing: Jeff Barnum.
 541 00 #d Received: 10-29-1979; #3 viewing copy; #c copyright deposit; #a Copyright Collection.

Example 16: Home movie

245 00 #a [Charlie Chaplin--Ralph Barton--home movies].
 246 10 #i Title from donor's list: #a Ralph Barton. #n Reel no. 8
 257 00 #a United States.
 260 00 #c [1930?]
 300 00 #a 1 film reel (ca. 13 min., 442 ft.) : #b si., b&w ; #c 16 mm. #3 viewing print.
 300 00 #a 1 film reel (ca. 13 min., 442 ft.) : #b si., b&w ; #c 16 mm. #3 dupe neg pic.
 300 00 #a 1 film reel (ca. 13 min., 442 ft.) : #b si., b&w ; #c 16 mm. #3 pos pic.
 520 00 #a Miscellaneous footage of Charlie Chaplin at work on the set of City lights, and clowning in various settings, including his home, the Barton apartment, and possibly San Simeon castle. Lillian Gish appears for ca. 15 ft. at tail of film.
 506 00 #a Restricted access; #b AFI/Barton (Ralph) Collection; #e see acquisitions file.
 541 00 #d Received: 9-2-1982 from Bono Lab; #3 viewing print and dupe neg pic; #c preservation; #a AFI/Barton (Ralph) Collection.
 541 00 #d Received: 6-1-1982; #3 pos pic; #c gift; #a AFI/Barton (Ralph) Collection.

Example 17: Television news

This example follows the option of formatting regularly scheduled news programs uniformly.

245 00 #a [CBS news. #n 1982-05-11. #p Evening] / #c CBS, Inc.
 246 30 #a CBS evening news. #n 1982-05-11
 257 00 #a United States.
 260 00 #a United States : #b CBS Television Network, #c 1982-05-11.
 300 00 #a 1 videocassette of 1 (30 min.) : #b sd., col. ; #c 3/4 in. #3 viewing copy.
 500 00 #a Copyright: CBS, Inc. DCR 1982; PUB 11May82; REG 25May82; PA142-181.
 500 00 #a Series title appears on work as CBS evening news.
 511 00 #a Anchor: Dan Rather.

541 00 +d Received: 9-7-1982; +3 viewing copy; +c copyright
deposit--RNR; +a Copyright Collection.

Example 18: Edited newsreel excerpts from one newsreel company

245 00 +a [Kinograms--excerpts. +n No. 2] / +c Educational
Pictures.
257 00 +a United States.
260 00 +a [United States : +b Educational Film Exchanges, +c
1925]
300 00 +a 1 film reel (ca. 9 min., 312 ft.) : +b si., b&w ; +c 16
mm. +3 viewing print.
300 00 +a 1 film reel (ca. 9 min., 312 ft.) : +b si., b&w ; +c 16
mm. +3 dupe neg pic.
500 00 +a Copyright: no reg.
505 00 +a "West leads New York in midwinter styles," Kinograms.
No. 5052 (33 ft.) -- "Johns--two of 'em back from
Europe," Kinograms. No. 5052 (37 ft.) -- "Germany's new
envoy to U.S.," Kinograms. No. 5051 (11 ft.) -- [High
school girls publish paper], Kinograms. [No. ?] (30
ft.) -- "Millions see moon blot out the sun in total
eclipse," Kinograms. No. 5052 (201 ft.).
500 00 +a Kinograms. No. 5052 verified in Motion picture news, v.
31.1, p. 578; Kinograms. No. 5051 verified in Motion
picture news, v. 31.1, p. 700.
500 00 +a Sources used: Motion picture news, v. 30.2, p. 2053;
Fielding's The American newsreel, 1911-1967, p. 153-
154; Motion picture news, v. 31.1, p. 578, 700.
541 00 +d Received: 4-3-1975; +3 viewing print and dupe neg pic;
+c gift; +a AFI/Blackhawk Collection.

Example 19: Edited newsreel clips from different newsreel companies

245 00 +a [Newsreels--clips. +n No. 7].
257 00 +a [United States].
260 00 +a [United States : +b s.n., +c between 1948 and 1954]
300 00 +a 1 film reel (ca. 4 min., 338 ft.) : +b si., b&w ; +c 35
mm. +3 master pos pic.
505 00 +a "Boston: American League play-off game," Telenews
daily. [No. ?] (142 ft.) -- [Brooklyn Dodgers defeat
Philadelphia Phillies in National League play-off game
in Brooklyn, 9-23-1952], (180 ft.).
500 00 +a Telenews Productions, Inc. is the production company
for the Telenews daily.
500 00 +a On leader preceding second clip: "TWS 1952 Phila -
Dodgers." +5 DLC
500 00 +a Sound track for both clips lacking. +5 DLC
541 00 +d Received: 9-25-1973 from LC film lab; +3 master pos
pic; +c preservation; +a AFI/Rubin (Howard) Collection.

Example 20: Unedited work with a supplied title

245 05 #a [The Ed Sullivan show. #n 1964-02-16--rehearsals] / #c
[Sullivan Productions, Inc.]
246 1# #i Copyrighted as: #a Rehearsal for Ed Sullivan show of
February 16, 1964
257 ## #a United States.
260 ## #c 1964.
300 ## #a 1 videocassette of 1 (46 min.) : #b sd., b&w ; #c 3/4
in. #3 viewing copy.
300 ## #a 1 videoreel of 1 (46 min.) : #b sd., b&w ; #c 1 in. #3
master.
300 ## #a 1 videoreel of 1 (46 min.) : #b sd., b&w ; #c 2 in. #3
master.
500 ## #a Copyright: Sullivan Productions, Inc. Appl. au.: CBS,
Inc. DCR 1964; REG 2May90; PAU1-392-601.
500 ## #a Source used: copyright data base.
541 ## #d Received: 8-7-1995 from LC video lab; #3 viewing copy
and 1 in. master; #c preservation; #a Copyright
Collection.
541 ## #d Received: ca. 1-1991; #3 2 in. master; #c copyright
deposit--unpublished; #a Copyright Collection.
655 #7 #a Variety #v Television series #v Unedited. #2 migfg
710 2# #a Copyright Collection (Library of Congress) #5 DLC

Example 21: Work without a collective title; multiple works with no predominant part

245 00 #a [Ginger Rogers dance compilation].
257 ## #a United States.
260 ## #c [1933-1939]
300 ## #a 12 film reels (ca. 126 min., 11,214 ft.) : #b sd., b&w
; #c 35 mm. #3 viewing print.
300 ## #a 12 film reels (ca. 126 min., 11,214 ft.) : #b si., b&w
; #c 35 mm. #3 dupe neg pic.
300 ## #a 12 film reels (ca. 126 min., 11,214 ft.) : #b sd. ; #c
35 mm. #3 dupe neg track.
500 ## #a Copyright: no reg.
508 ## #a Choreography, Fred Astaire, Hermes Pan, Dave Gould,
Harry Losee.
511 1# #a Fred Astaire, Ginger Rogers.
500 ## #a This compilation was probably never release. Dates are
copyright registration dates of features from which
dances were taken.
505 0# #a Reel 1) Flying down to Rio, (c) RKO Radio Pictures,
Inc.; 29Dec33; LP4408, dance: The carioca (374 ft.).
The gay divorcee, (c) RKO Radio Pictures, Inc.;
11Oct34; LP5063 (12 ft.), dances: Night and day (457
ft.) -- reel 2) The gay divorcee, dances: The
continental (855 ft.) -- reel 3) Roberta, (c) RKO Radio
Pictures, Inc.; 26Feb35; LP5363 (19 ft.), dances: I'll
be hard to handle (528 ft.), I won't dance (154 ft.),

- Lovely to look at/Smoke gets in your eyes (261 ft.), I won't dance (reprise) (75 ft.). Top hat, (c) RKO Radio Pictures, Inc.; 29Aug34; LP5812 (40 ft.) -- reel 4) Top hat, dances: Isn't this a lovely day? (407 ft.), Cheek to cheek (473 ft.).
- 505 8½ #a Reel 5) Top hat, dances: The piccolino (387 ft.). Follow the fleet, (c) RKO Radio Pictures, Inc.; 20Feb36; LP6186 (12 ft.), dances: Let yourself go (603 ft.) -- reel 6) Follow the fleet, dances: I'm putting all my eggs in one basket (477 ft.), Let's face the music and dance (715 ft.) -- reel 7) Swing time, (c) RKO Radio Pictures, Inc.; 27Sep36; LP6624 (17 ft.), dances: Pick yourself up (374 ft.), Waltz in swingtime (248 ft.), Never gonna dance (536 ft.) -- reel 8) Shall we dance, (c) RKO Radio Pictures, Inc.; 7May37; LP7178 (45 ft.), dances: They all laughed (480 ft.), Let's call the whole thing off (430 ft.).
- 505 8½ #a Reel 9) Shall we dance, dances: They can't take that away from me (196 ft.), Shall we dance (348 ft.). Carefree, (c) RKO Radio Pictures, Inc.; 2Sep38; LP8295 (76 ft.), dances: I used to be color-blind (144 ft.) -- reel 10) Carefree, dances: I used to be color-blind (193 ft.), Change partners (132 ft.), The yam (517 ft.), Change partners (179 ft.) -- reel 11) The story of Vernon and Irene Castle, RKO Radio Pictures, Inc.; 30Mar39; LP8775 (42 ft.), dances: The Yama Yama Man (180 ft.), Waiting for the Robert E. Lee (147 ft.), Too much mustard (The Castle walk) (233 ft.) -- reel 12) The story of Vernon and Irene Castle, dances: Medley montage (Tango, Fox trot, Polka, Maxixe) (609 ft.), The last waltz (207 ft.).
- 520 ½ #a A compilation film made up of Fred Astaire and Ginger Rogers dances from each of their RKO films. Each group of dances is introduced by the beginning titles of the film from which the dances were taken, except for The carioca from Flying down to Rio.
- 500 ½ #a Sources used: John E. Mueller's Astaire dancing--the musical films, p. 13-15; Arlene Croce's The Fred Astaire & Ginger Rogers book.
- 541 ½ #d Received: 3/20/1980 from LC film lab; #3 viewing print; #c preservation; #a AFI/RKO/Rogers (Ginger) Collection.
- 541 ½ #d Received: 2-2-1977 from LC film lab; #3 dupe neg pic and track; #c preservation; #a AFI/RKO/Rogers (Ginger) Collection.
- 655 ½ #a Dance. #2 mim
- 655 ½ #a Musicals. #2 mim
- 655 ½ #a Compilations. #2 mim
- 700 1½ #a Rogers, Ginger, #d 1911-
- 700 1½ #a Astaire, Fred.
- 700 1½ #a Pan, Hermes, #d 1905-
- 700 1½ #a Gould, Dave, #d 1905-
- 700 1½ #a Losee, Harry.

710 2½ ‡a RKO Radio Pictures, inc.
 710 2½ ‡a AFI/RKO/Rogers (Ginger) Collection (Library of Congress) ‡5 DLC

Example 22: Unedited work with a supplied title

245 00 ‡a [Demonstrations and performances shot in Moscow, 1989-1990] / ‡c by Andrei Grigoriev.
 246 1½ ‡i Title on LC purchase order card: ‡a USSR video recordings ‡5 DLC
 257 ½½ ‡a Soviet Union.
 260 ½½ ‡c [1990?]
 300 ½½ ‡a 3 videocassettes (VHS) (ca. 225 min.) : ‡b sd., col. ; ‡c 1/2 in. ‡3 viewing copy.
 500 ½½ ‡a Copyright: no reg.
 508 ½½ ‡a Camera, Andrei Grigoriev.
 505 0½ ‡a Videocassette 1: First mass demonstration and meeting in Moscow on February 4, 1990, ca. 60 min. -- Videocassette 2: Second mass demonstration of democratic forces in Moscow on February 25, 1990, ca. 90 min. -- Videocassette 3: Showcase of the Choir of Moscow Patriarchy, January 1990, ca. 20 min. -- Opening of the avant garde art exhibition "Logic of Paradox" in the Palace of Youth of Moscow, March 1990, ca. 30 min. -- Performance of the Second Moscow Erotic Exhibition, February 1990, ca. 25 min.
 500 ½½ ‡a See descriptive paperwork in acquisition file for a more detailed content listing. ‡5 DLC
 500 ½½ ‡a Sources used: LC purchase order card no. 0202224; accompanying descriptive paperwork.
 541 ½½ ‡d Received: 2-22-1991 from LC Order Division; ‡3 viewing copy; ‡c purchase, purchase order no. 0202224, paperwork in ACQ: Grigoriev, Andrei file; ‡a LC Purchase Collection.
 650 ½0 ‡a Demonstrations ‡z Soviet Union.
 650 ½0 ‡a Choral societies ‡z Soviet Union.
 650 ½0 ‡a Art, Soviet ‡v Exhibitions.
 655 ½7 ‡a Unedited. ‡2 migfg
 700 1½ ‡a Grigoriev, Andrei.
 710 2½ ‡a LC Purchase Collection (Library of Congress) ‡5 DLC

Example 23: Unidentified work with a supplied title

245 00 ‡a [Kleine (George) Collection. ‡n No. 5, ‡p Melodrama--unidentified works] / ‡c [production company unknown].
 246 1½ ‡i Title from inventory: ‡a Miscellaneous Kleine. ‡n No. 4 ‡5 DLC
 257 ½½ ‡a [United States].
 260 ½½ ‡c [191-?]
 300 ½½ ‡a 2 film reels of ? (18 min., 648 ft.) : ‡b si., b&w ; ‡c 16 mm. ‡3 viewing print.

300 00 #a 2 film reels of ? (18 min., 648 ft.) : #b si., b&w ; #c 16 mm. #3 dupe neg pic.
 300 00 #a 2 film reels of ? (18 min., 648 ft.) : #b si., b&w ; #c 16 mm. #3 pos pic.
 500 00 #a Copyright: unknown.
 500 00 #a Titles lacking. #5 DLC
 500 00 #a Appears to have been shot almost in entirety, but never edited for release. #5 DLC
 520 00 #a A romantic melodrama about a young woman and her involvement with three men, her husband, a sympathetic young man, and an evil abductor. Scenes appear out of sequence, with short blips indicating title insert and scene number.
 541 00 #d Received: ca. 1959 from USDA lab; #3 viewing print, dupe neg pic, and pos pic; #c purchase, replacing 35 mm. nitrate original received 3-27-1947; #a Kleine (George) Collection.
 650 00 #a Husband and wife #v Drama.
 650 00 #a Abduction #v Drama.
 650 00 #a Young men #v Drama.
 650 00 #a Silent films.
 655 07 #a Melodrama. #2 mim
 655 07 #a Unedited footage. #2 mim
 710 20 #a Kleine (George) Collection (Library of Congress) #5 DLC

Examples 24 and 25: International co-production - original (Example 24) and subtitled version (Example 25)

Example 24: International co-production - original

130 00 #a Versprechen (Motion picture)
 245 14 #a Das Versprechen / #c Odessa Films, Bioskop-Film, J.M.H. Productions in Zusammenarbeit mit dem Studio Babelsberg, Canal plus, dem CNC Paris ; Regie, Margarethe von Trotta ; Produzent, Eberhard Junkersdorf ; Drehbuch, Peter Schneider, Margarethe von Trotta in Zusammenarbeit mit Felice Laudadio.
 257 00 #a Germany ; Switzerland ; France.
 260 00 #a Germany : #b Concord, #c 1995 ; #a Switzerland : #b [s.n., #c 1995?]
 300 00 #a 12 film reels of 12 on 6 (ca. 117 min., ca. 10,530 ft.) : #b sd., col. ; #c 35 mm. #3 viewing print.
 500 00 #a Released in France under the title La Promesse.
 508 00 #a Musik, Jürgen Knieper ; Kamera, Franz Rath.
 511 10 #a Corinna Harfouch, August Zirner, Susann Uge, Eva Mattes.
 546 00 #a In German.
 500 00 #a Nach einer Idee von Francesco Laudadio.
 500 00 #a Archive also holds an English language subtitled version under the title, The promise. #5 DLC
 500 00 #a Sources used: Baseline data base, Sept. 27, 1996.

541 00 #d Received: 8-13-1996; #3 viewing print; #c copyright
 deposit--MPA; #a Copyright Collection.
 650 00 #a Berlin Wall, Berlin, Germany, 1961-1989 #v Drama.
 650 00 #a Lovers #v Drama.
 655 07 #a Melodrama #v Feature. #2 migfg
 700 10 #a Trotta, Margarethe von.
 700 10 #a Schneider, Peter, #d 1940-
 700 10 #a Laudadio, Felice.
 700 10 #a Harfouch, Corinna.
 700 10 #a Zirner, August.
 710 20 #a Copyright Collection (Library of Congress) #5 DLC

Example 25: International co-production - subtitled version

245 04 #a The promise / #c a co-production of Odessa Films,
 Bioskop-Film and J.M.H. Productions in collaboration
 with Studio Babelsberg, Canal plus, and CNC ; directed
 by Margarethe von Trotta ; producer, Eberhard
 Junkersdorf ; screenplay by Peter Schneider, Margarethe
 von Trotta in collaboration with Felice Laudadio.
 250 00 #a [English language subtitled version] / #b subtitles,
 Chris Doherty.
 257 00 #a Germany ; Switzerland ; France.
 260 00 #a United States : #b Fineline Features, #c 1995.
 300 00 #a 12 film reels of 12 on 6 (ca. 117 min., ca. 10,530 ft.)
 : #b sd., col. ; #c 35 mm. #3 viewing print.
 500 00 #a Copyright: Bioskop-Film, GmbH & Co. KG Produktionsteam,
 KG. DCR 1994; PUB 9Feb95; REG 22May95; PA704-512.
 508 00 #a Music, Jürgen Knieper ; camera, Franz Rath.
 511 10 #a Corinna Harfouch, August Zirner, Susann Uge, Eva
 Mattes.
 546 00 #a In German with English subtitles.
 500 00 #a Originally released in Germany in 1995 under the title:
 Das Versprechen, and in France in 1995 under the title:
 La promesse.
 500 00 #a From an idea by Francesco Laudadio.
 500 00 #a Archive also holds the German language original under
 the title, Das Versprechen. #5 DLC
 500 00 #a Sources used: Baseline data base, 9-27-1996.
 541 00 #d Received: 8-13-1996; #3 viewing print; #c copyright
 deposit--MPA; #a Copyright Collection.
 650 00 #a Berlin Wall, Berlin, Germany, 1961-1989 #v Drama.
 650 00 #a Lovers #v Drama.
 655 07 #a Melodrama #v Feature. #2 migfg
 700 10 #a Trotta, Margarethe von.
 700 10 #a Schneider, Peter, #d 1940-
 700 10 #a Laudadio, Felice.
 700 10 #a Harfouch, Corinna.
 700 10 #a Zirner, August.
 710 20 #a Copyright Collection (Library of Congress) #5 DLC
 730 00 #a Versprechen (Motion picture)

Example 26: Work with a collective title

- 245 04 +a The ultimate Oz / +c MGM/UA Home Video [and] Turner Entertainment Co. ; produced by Allan Fisch ; executive producer, George Feltenstein ; audio commentary and supplemental materials written by John Fricke.
- 257 ## +a United States.
- 260 ## +a United States : +b MGM/UA Home Video, +c 1993.
- 300 ## +a 3 videodiscs of 3 (optical) (ca. 155 min.) : +b sd., b&w and col. ; +c 12 in. +3 viewing copy.
- 500 ## +a Copyright notice on videodisc box: MGM/UA Home Video, Inc. and Turner Entertainment Co. ; 1993.
- 500 ## +a On videodisc box: The definitive collector's edition of "The Wizard of Oz."
- 500 ## +a Feature, The Wizard of Oz, originally released in 1939 by Metro-Goldwyn-Mayer.
- 500 ## +a Three discs in one box: feature is on two discs; some supplementary material is on side four of feature disc, the rest is on the supplementary disc.
- 500 ## +a Running time includes only The Wizard of Oz and The wonderful Wizard of Oz--the making of a movie classic; does not include other added material.
- 500 ## +a Includes program guide.
- 500 ## +a For continuity script and five b&w stills originally received with videodiscs, see reference librarian. +5 DLC
- 505 0# +a Feature disc: The Wizard of Oz / Loew's Incorporated ; directed by Victor Fleming ; produced by Mervyn LeRoy ; screen play by Noel Langley, Florence Ryerson, Edgar Allan Woolf ; cast, Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton (103 min.) -- audio commentary by John Fricke (analog left channel) -- ["If I only had a brain" dance sequence--outtakes] -- Supplementary disc: The wonderful Wizard of Oz--the making of a movie classic / directed and produced by Jack Haley, Jr. ; executive producer, David Nivens, Jr. ; written by Jack Haley, Jr., and Stanley Ralph Ross ; hosted by Angela Lansbury (52 min.) -- [The Wizard of Oz--trailers] (1949) -- [Off to see the Wizard--excerpts] (1967) -- What is Oz?
- 505 8# +a [His majesty the scarecrow of Oz--clips] -- [The Wizard of Oz--clips] (1925) -- [The Wizard of Oz cartoon--clip] -- Sketches, storyboards, costume and makeup tests -- OZ comes to life, parts 1-4 -- [Harold Arlen--home movies] -- Deleted scenes: The triumphal return, Over the rainbow reprise, the jitterbug -- Grauman's premiere -- The New York premiere -- Oscar night -- Calvacade of the Academy Awards -- 1979 interviews -- Oz abroad -- revivals.
- 500 ## +a On videodisc jacket: catalog no. ML 104755 (for feature disc); ML 104756 (for supplementary disc).
- 500 ## +a Feature based on the book by L. Frank Baum.

500 00 #a For feature: LC also holds the original release version
 and a Criterion collection special 50th anniversary
 edition with added material. #5 DLC
 500 00 #a Sources used: Monthly film bulletin, v. 7, no. 73, p.
 8; videodisc box and insert.
 541 00 #d Received: 7-2-1996; #3 viewing copy; #c purchase; #a LC
 Purchase Collection.
 550 00 #a Friendship #v Drama.
 550 00 #a Good and evil #v Drama.
 555 07 #a Fantasy. #2 mim
 555 07 #a Musicals. #2 mim
 555 07 #a Features. #2 mim
 555 07 #a Interviews. #2 mim
 555 07 #a Documentaries and factual films and video. #2 mim
 555 07 #a Outtakes. #2 mim
 555 07 #a Screen tests, auditions, etc. #2 mim
 555 07 #a Trailers and promo's. #2 mim
 555 07 #a Unedited footage. #2 mim
 555 07 #a Home movies and video. #2 mim
 555 07 #a Videodiscs. #2 gmGPC
 700 10 #a Fisch, Allan,
 700 10 #a Feltenstein, George.
 700 10 #a Fricke, John.
 700 10 #a Baum, L. Frank #q (Lyman Frank), #d 1856-1919. #t
 Wizard of Oz.
 710 20 #a LC Purchase Collection (Library of Congress) #5 DLC
 730 02 #a Wizard of Oz (Motion picture)
 730 02 #a Wonderful Wizard of Oz--the making of a movie classic
 (Motion picture)

Example 27: Work with a supplied title

245 00 #a [Loud talking is not appreciated by your neighbors--
 theater announcements] / #c [production company
 unknown].
 246 10 #i Title from leader of film: #a Sid & Velma
 257 00 #a United States.
 260 00 #a [United States : #b s.n., #c 1985]
 300 00 #a 1 film reel of 1 (ca. 1 min., 21 ft.) : #b sd., col. ;
 #c 35 mm. #3 viewing print.
 500 00 #a Copyright: Willming-Reams Animation Company. DCR 1985;
 PUB 3Dec85; REG 17May87; PA327-496.
 500 00 #a Title is from intertitle at end of film and from
 copyright data sheet.
 500 00 #a The title Sid & Velma may be a working title. #5 DLC
 541 00 #d Received: 7-1-1987; #3 viewing print; #c copyright
 deposit--no agreement; #a Copyright Collection.
 555 07 #a Animation. #2 mim
 555 07 #a Theater announcements. #2 mim
 710 20 #a Copyright Collection (Library of Congress) #5 DLC

Example 28: Work associated with a titled work

245 00 ‡a [October sky--trailers] / ‡c [production company
unknown].
257 ‡b ‡a United States.
260 ‡b ‡a United States : ‡b Universal Pictures, ‡c 1999.
300 ‡b ‡a 1 film reel of 1 (ca. 2 min., 155 ft.) : ‡b sd., col. ;
‡c 35 mm. ‡3 viewing print.
500 ‡b ‡a Attached to the beginning of reel 1 of The prince of
Egypt. ‡5 DLC
541 ‡b ‡d Received: 1-29-1999; ‡3 viewing print; ‡c attached to
feature received as copyright deposit--RNR; ‡a
Copyright Collection.
655 ‡7 ‡a Trailer. ‡2 migfg
710 ‡b ‡a Copyright Collection (Library of Congress) ‡5 DLC

Example 29: Television commercial with a supplied title

245 00 ‡a [Calvin Klein's Obsession--Calvin Klein fragrance
products--television commercials] / ‡c [production
company unknown].
257 ‡b ‡a United States.
260 ‡b ‡c 1985.
300 ‡b ‡a 1 videocassette of 1 (VHS) (ca. 30 sec.) : ‡b sd., col.
; ‡c 1/2 in. ‡3 viewing copy.
500 ‡b ‡a Copyright: Calvin Klein Company. DCR 1985; PUB 13Mar85;
REG 6May85; PA252-760.
500 ‡b ‡a On one cassette with eight other Calvin Klein
commercials.
500 ‡b ‡a Sources used: copyright data sheet; videocassette
container.
541 ‡b ‡d Received: 8-20-1985; ‡3 viewing copy; ‡c copyright
deposit--no agreement; ‡a Copyright Collection.
655 ‡7 ‡a Television commercial. ‡2 migfg
710 ‡b ‡a Copyright Collection (Library of Congress) ‡5 DLC

APPENDIX C COLLECTION-LEVEL CATALOGING

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C7.4.1. Contents

Introduction

This appendix is an adaptation of the Library of Congress *Descriptive Cataloging Manual*, C14: Collection-Level Cataloging, published in *Cataloging Service Bulletin*, no. 78.

Collection-level cataloging involves the creation of a single bibliographic record for a group of monographic, serial, or archival materials. Collection-level cataloging draws from long traditions both of bibliographic cataloging and archival processing for complex collections of historical materials. Collection-level cataloging for the latter takes advantage of the natural relationships which exist among the works within a collection and recognizes the importance of capturing these relationships in the bibliographic record.

Archives may choose to highlight individual works within a collection by creating item-level bibliographic records in addition to the collection-level bibliographic record.

The process of collection-level cataloging includes the following stages: selection, arrangement, description, and cataloging. In the first stage, selection, the types of materials that are candidates for collection-level cataloging are described. In the second, arrangement, collections are organized and, in the third, description, details about their contents are recorded. In the fourth stage, cataloging, the collection-level records are created, including descriptive cataloging, subject cataloging, and assigning personal name and corporate body added entry headings.

Arrangement and description are terms used to describe various types of processing activities which bring order and control to collections of materials. They commonly involve the physical handling, sorting, and listing of materials.

C1. Selection

Collections normally fall into one of three basic categories:

- a) groups of works that are received already well organized by a previous owner;
- b) groups of works that are received from a single source, but with minimal or no previous organization;
- c) groups of works that are received from multiple sources and are then assembled into collections for the purposes of technical processing and storage.

All three types of collections share certain factors in common. All are represented by bibliographic records which describe groups of materials rather than individual works, and all tend to be organized around similar unifying factors. Such factors may include:

- personal author;
- issuing body;
- form or genre;
- subject;
- language or nationality;
- source of acquisition or provenance;
- series title.

C2. Arrangement

Arrangement is the process of sorting individual works into meaningful groups and of placing those groups into meaningful relationships with each other. Materials can be arranged in many logical ways, and the “look” or design of the arrangement which will reflect that arrangement should be determined by examining the material to consider the types of access most likely to serve the needs of researchers and other potential users. Individual collections will require differing levels and methods of arrangement. For these reasons, decisions about arrangement must be made on a collection-by-collection basis.

C2.1. Organized at time of receipt

For collections that come to the archive already well organized, every effort should be made to maintain this order. Maintaining the order of collections tells something about the previous owner(s) of the materials. In certain instances, this principle must be modified, as, for example, where preservation and storage factors may mitigate against the maintenance of original physical order.

C2.2. Not organized at time of receipt

Collections that come to the archive lacking any recognizable order must be examined, sorted, and arranged in some fashion prior to cataloging. Customary types of arrangement include:

- by source or provenance;
- by content or topic;
- by date of work or group, i.e., in chronological order;
- in alphabetical order.

Collections consisting of large numbers of individual works are normally divided into ranges of hierarchical groupings commonly referred to as record groups, series, file units, and

documents. Additional guidance in these matters may be found in *Arranging and Describing Archives and Manuscripts* by Fredric M. Miller.

C2.3. Materials originally intended for item-level treatment

Materials originally acquired for item-level treatment that are designated for artificial collections (see C1, c) also need to be examined, sorted, and arranged before bibliographic records are created. The sorting and weeding process is especially important for these materials.

C3. Description

Description is the process of organizing and recording the information about a collection that was gathered during the sorting and arranging stages. For extensive collections, finding aids may be compiled to provide researchers with a level of detail well beyond that available through the bibliographic record.

For collections with a small number of works, the entire description of a collection may be accomplished within the framework of a bibliographic record. In many cases, finding aids are appropriate to extensive collections with large numbers of works.

C3.1. Finding aids

Finding aids may be defined as any descriptive media, electronic or manual, which provide intellectual or administrative control over elements within collections. They vary widely in format, style, and complexity.

Commonly, they consist of two parts. The first is a narrative introduction which contains: (a) biographical sketches or agency histories, etc.; (b) collection descriptions highlighting strengths, gaps, weaknesses, and characterizing its extent and depth; and (c) information concerning restrictions on viewing and use. The second part, which lists the works or groups of works contained in the collection, occupies the major portion of finding aids. For collections arranged hierarchically, the lists may stop at a more generalized level, e.g., series, or may extend down to the container or item-level.

More detailed information about preparing finding aids may be found in such works as *Arranging and Describing Archives and Manuscripts* by Fredric M. Miller, and in *Archives & Manuscripts: Administration of Photographic Collections* by Mary L. Ritzenthaler, Gerald J. Munoff, and Margery S. Long.

Currently work is underway at a national level to prepare standards for accessing and sharing finding aids online, for example, through the Internet, using an SGML (Standard Generalized Markup Language), document-type definition called Encoded Archival Description (EAD).

If a finding aid is available, a note to that effect should appear either in a finding aids note, or, if preferred, in a general note. See C4.5.4 and C6.2.

C4. Descriptive cataloging

The following rules treat only the areas and issues that are unique to collection-level cataloging. Other fields than those listed here may be used on collection-level cataloging records by following normal MARC 21 guidelines.

C4.1. Title

The main entry or primary access point for collection-level records is the title proper, see 1B, or uniform title, see Appendix A.

Optionally, archives may choose to use a personal name or corporate body as the main entry.

The title of each record is constructed by the cataloger. Titles should generally be in the language and script of the archive with an attempt to make them both descriptive and distinctive, highlighting the factors which hold the collection together.

Types of data appropriate for such supplied titles may include the following, not necessarily in this order:

- name of collection (for previously named collections);
- name of creator, creating body, collector, or source (provenance);
- languages;
- geographic locations;
- genre or form;
- principal subjects--persons, events, topics, activities, objects, and dates of subject coverage.

245 00 #a [Peace rallies and marches in the 1970s].

245 05 #a [The Edward W. Brooke Collection of film and video materials relating to his political career, 1963-1978].

If a collection is too large or complex to be cataloged on one collection-level record, then the cataloging of the collection may be handled by further refining of the collection. The collection can be divided into parts, each of which would be represented on a single collection-level record.

245 00 #a [Universal Collection. #p Features, 1929-1952].

245 00 #a [Universal Collection. #p Shorts, 1929-1952].

Another method of cataloging a very large or complex collection is to divide the cataloging into more than one record. See C7.

C4.2. Distribution, release, broadcast

All three elements of this area (country of distribution, release, broadcast; name of distributor, releaser, broadcaster; and date of distribution, release, broadcast) may be included in collection-level records if appropriate. In most cases, however, owing to the diversity of the material incorporated in collections, only the date element will be recorded.

260 ~~bb~~ #c 1958.

260 ~~bb~~ #c 1980-1984.

260 ~~bb~~ #a United States : #b Universal Pictures, #c 1915-1963.

The term "bulk" may be used to indicate the main time period covered by the collection after the entire span of years of the works in the collection.

260 ~~bb~~ #c 1899-1917, bulk 1909-1915.

C4.3. Physical description

The extent of the collection is given by counting the number of units it contains. A separate line of physical description is provided for each generation or access term represented in the collection.

245 05 #a [The Barbaralee Diamonstein-Spielvogel Collection of talk shows with prominent people in the arts, 1976-1986].

300 ~~bb~~ #a 7 videocassettes : #b sd., col. ; #c 3/4 in. #3 viewing copy.

300 ~~bb~~ #a 17 videocassettes : #b sd., col. ; #c 3/4 in. #3 master.

300 ~~bb~~ #a 2 film reels : #b sd., b&w ; #c 16 mm. #3 pos.

If a collection contains materials of various physical details in the same generation or access term, then that information can be recorded in a single line of physical description for that generation or access term.

245 05 ‡a [The Mary Marvin Breckinridge Patterson Collection of her films and home movies, 1927-1976].
 300 ‡b ‡a 7 videocassettes : ‡b si., b&w, col. ; ‡c 3/4 in. ‡3 viewing copy.
 300 ‡b ‡a 4 film reels : ‡b si., sd., b&w, col. ; ‡c 16 mm. ‡3 viewing print.
 300 ‡b ‡a 45 film reels : ‡b si., sd., b&w, col. ; ‡c 16 mm. ‡3 answer print.

C4.4. Organization and arrangement of materials field

Details about the organization and arrangement of a collection, such as the way in which materials are subdivided into smaller units, may be given in this field.

351 ‡b ‡a There are between 5 and 12 separate rolls of film in each film can; each roll is labeled with the brand name and title.

C4.5. Notes

Special notes may relate to provenance, collection arrangements and complexities, restrictions and access, finding aids, scope, and content. Description of content is accomplished both through the use of notes, particularly the contents note and the summary note, and through the preparation of separate finding aids. See C3.1. Only those notes with a special relevance to collection-level cataloging are listed in these guidelines.

C4.5.1. Biographical/Historical

This field may be used to provide biographical information about an individual or historical information about an institution or event that is the main subject, topic, or donor of the collection.

545 ‡b ‡a Edward W. Brooke is the first African American popularly elected to the U.S. Senate. He began his career as a lawyer. He was chairman of the Boston Finance Commission in 1961-1962. He was Massachusetts attorney general in 1963-1966 and served in the U.S. Senate in 1967-1978. He has been appointed to several presidential commissions and is a partner in a Washington law firm.

C4.5.2. Contents

Formatted contents notes provide a structured method of recording item-level information within a collection-level cataloging record. Elements that may be incorporated into contents notes for collection-level cataloging include title, statement of responsibility, version, edition, distribution, release, broadcast information, etc. When additional materials are added to a

collection, the cataloger extends the contents note to incorporate the new materials. For collections of materials that lack routine bibliographic data, the more narrative summary note may be preferred. See C4.5.3.

```
505 0# #a [1] The spider and the fly / Walt Disney Productions ;  
1938 ; MP2892 -- [2] Peculiar penguins / Walt Disney  
Productions ; 1934 ; MP4963 -- [3] Elmer Elephant /  
Walt Disney Productions ; 1936 ; MP6355 ....
```

For large collections, extensive contents notes may sometimes be required. In such cases, it is advisable to record works in some recognizable order, such as alphabetically by title, or chronologically by date of distribution, release, broadcast.

If the collection requires a large number of contents notes, separate bibliographic records should be created. This may be accomplished by further refining the nature of the collection by dividing it into parts that can each be represented in a single record, or by representing the collection in more than one bibliographic record. See C7.

```
245 00 #a [Women's rights films. #n Record 1 of 2].  
505 0# #a [1] American experience. Ida B. Wells--a passion for  
justice / William Greaves Productions, Inc. ; 1989 ; 1  
videocassette of 1 ; 3/4 in. viewing copy ... [20]  
[Franchise parade, Tarrytown, N.Y.] / Thomas A. Edison,  
Inc. ; 1915 ; 1 film reel of 1 ; 16 mm. viewing print.  
  
245 00 #a [Women's rights films. #n Record 2 of 2].  
505 0# #a [21] National Women's Party--Washington activities /  
[production company unknown] ; [194-] ; 1 videocassette  
of 1 ; 3/4 in. viewing copy ....
```

C4.5.3. Summary

Summary notes may be used either in addition to or as a replacement for a contents note. Summary notes are presented in a narrative, free-text form, and are normally used to provide information about the scope and contents of collections. Types of information to be recorded in summary notes may include: types and forms of materials, their arrangement, dates of subject coverage, and the most significant topics, persons, places, or events. Frequently, summary notes replace contents notes when a decision has been made to prepare separate finding aids for specific collections. Reasons for such a decision include the large size or complexity of hierarchical relationships within a given collection.

- 245 05 #a [The Lawrence F. Karr Collection of television commercials of the 1960s and early 1970s].
- 520 -# #a This collection consists of 1,928 commercials produced during the 1960s and early 1970s. In addition, there are 175 duplicate copies. The commercial products advertised include items such as food for human consumption, dog food, automobiles, cigarettes, products for indoor and outdoor use, entertainment products, and various services. Companies represented include Colgate-Palmolive, Campbell's, Chevrolet, and General Foods. These commercials were broadcast on WJAR-TV, Channel 10, the NBC affiliate in the Providence, Rhode Island area.
- 520 -# #a Continued: The commercials are of various running times: 10, 20, 30, 40, 50, and 60 seconds. The majority are either 30 or 60 seconds. Most are in color, but many are in black and white. Many of the color films are faded. Almost all have sound, but some sound tracks are damaged. A few are incomplete. All are 16 mm. viewing prints. Most are live action, but some are part live action and part animation and some are completely animation.

C4.5.4. Finding aids

This field may be used to specify the existence of a separate finding aid which has been created for the collection. See C3.1 and C6.2.

Separate finding aids are commonly used for collections whose contents are extensive, and/or whose internal relationships are highly complex. This note most commonly appears on collection-level cataloging records in conjunction with a summary note.

- 555 8# #a Inventory in the Library of Congress, Motion Picture and Television Reading Room.

C4.5.5. Restrictions on viewing

Give any restrictions on viewing in a note. Users may be referred to the appropriate paperwork or staff member.

- 506 # #a Restricted viewing; #c written permission required; #b donor.

C4.5.6. Terms governing use

Give information regarding terms or restrictions on using materials in the archive's collections in a note. Users may be referred to the appropriate paperwork or staff member.

540 ~~00~~ ~~1a~~ Restricted; information about rights of reproduction available from Library of Congress, Motion Picture, Broadcasting, and Recorded Sound Division, Public Services Office.

C4.5.7. Preferred citation of collections in sources

This note field is used to provide the citation for materials in an archive's collections when they are used in sources.

524 ~~00~~ ~~1a~~ Gordon Parks Collection, Library of Congress, Motion Picture, Broadcasting, and Recorded Sound Division.

C4.5.8. Source of acquisitions/Provenance

This note may be used to provide any relevant history concerning the materials described in the collection from the time of their creation up until the time of their accessioning. The immediate source of the acquisition of the materials is recorded in the source of acquisitions/provenance note. See 7B37.

561 ~~00~~ ~~1a~~ On permanent loan from the collection of J. Paul Getty.

C4.5.9. Location of related materials not held by the archive

This field may be used to provide the name and address of institutions holding materials bearing a significant relationship to the materials being described. It may also indicate additional locations of materials forming part of the collection within the archive.

544 ~~00~~ ~~1a~~ The papers of Edward W. Brooke are serviced in the Manuscript Reading Room of the Library of Congress (see LC bibliographic record mm81058347) and the audio materials in this collection are serviced in the Recorded Sound Reference Center of the Motion Picture, Broadcasting, and Recorded Sound Division.

C5. Subject and genre added entry headings

The *Subject Cataloging Manual: Subject Headings* and the *Library of Congress Subject Headings* provide guidance for the choice and formulation of subject headings. H2230 deals specifically with visual materials.

Subject headings serve as a primary means of access to materials of all kinds that are described in collection-level records. All types of subject headings may be assigned. They should be as specific as the collection warrants. The applicability of terms referring to only portions of the collections may be specified.

650 00 #a Kathak (Dance) #3 videocassette only

There is no limit to the number of subject headings that may be assigned, but, in the cases of collections constructed for reasons of economy in processing, a reasonable limitation should be observed.

For guidance on applying genre and form terms, a standard list, such as *The Moving Image Genre-Form Guide* or *Moving Image Materials: Genre Terms*, may be used.

C6. Personal name and corporate body added entry headings

The number and extent of personal name and corporate body added entry headings depend upon their usefulness for access. Accordingly, decisions for these entries may be made separately for each collection, and practices may vary widely. Types of added entries considered useful for various types of materials include: author/title analytics, creators of collections, names of collections, etc.

C6.1. Location

This field may be used to provide the name and address of the institution and subunit holding the collection being cataloged.

852 00 #a Library of Congress #b Motion Picture, Broadcasting,
and Recorded Sound Division #e Washington, D.C. 20540-
4840 USA #n dcu

C6.2. Electronic location and access of finding aids

This field may be used to specify the location or means of access to electronic finding aids prepared for collections or parts of collections.

856 70 #3 finding aid #d
<http://lcweb.loc.gov/rr/mopic/indian2.html> #n Library
of Congress, Washington, D.C. #2 file

C7. Cataloging divided into more than one record

Once the decision has been made to divide the cataloging for a collection into more than one record (see C4.1), use the following guidelines. The data elements in each record are the same as they would be were a single record used, except as noted below for title, physical description, a note related to the multiple-record condition, and contents note. When creating additional records or adding works to collections, modify existing records according to the same guidelines.

C7.1. Title

Follow the guidelines in C4.1 but indicate in the title that the collection is being represented on more than one record. The clearest means of doing this is to indicate the specific number of the record out of the total number of records, as in "Record 1 of 2," to ensure that users know that the collection is represented on more than one record.

```
245 00 #a [Women's rights films. #n Record 1 of 2].  
245 00 #a [Women's rights films. #n Record 2 of 2].
```

C7.2. Distribution, release, broadcast

Give only the dates for the materials on each of the multiple records and *not* for the entire collection. Record the entire span of dates represented in the collection in a note on each of the records if this information is not already present in the title.

Record 1:

```
260 ## #c 1900-1910.
```

Record 2:

```
260 ## #c 1911-1921.
```

Both records:

```
500 ## #a Materials in this collection cover the span of 1900-  
1921.
```

C7.3. Physical description

Give only the physical description information for the materials on each of the multiple records and *not* for the entire collection. Record the entire scope of the collection in a note on each of the records.

Record 1:

```
300 ## #a 82 film reels : #b sd., b&w ; #c 16 mm. #3 viewing  
print.
```

Record 2:

```
300 ## #a 57 film reels : #b sd., b&w ; #c 16 mm. #3 viewing  
print.
```

Both records:

500 00 #a There are a total of 139 viewing prints in this collection.

C7.4. Notes

With the exception of the contents note, give the same notes in each record. In addition, indicate in a note in each record that the entity being cataloged is represented by more than one record.

Record 1:

500 00 #a The contents below list the first forty works in the collection; the last thirty are listed in LC bibliographic record 97124700.

Record 2:

500 00 #a The contents below list the last thirty works in the collection; the first forty are listed in LC bibliographic record 97123256.

C7.4.1. Contents

Numbering within contents notes from one record to another should be consecutive.

245 00 #a [Women's rights films. #n Record 1 of 2].
505 00 #a [1] American experience. Ida B. Wells--a passion for justice / William Greaves Productions, Inc. ; 1989 ; 1 videocassette of 1 ; 3/4 in. viewing copy ... [20]
[Franchise parade, Tarrytown, N.Y.] / Thomas A. Edison, Inc. ; 1915 ; 1 film reel of 1 ; 16 mm. viewing print.

245 00 #a [Women's rights films. #n Record 2 of 2].
505 00 #a [21] National Women's Party--Washington activities / [production company unknown] ; [194-] ; 1 videocassette of 1 ; 3/4 in. viewing copy

APPENDIX D FORM TERMS

This list includes form terms to be used as the last element in a supplied title. Definitions for these terms are included in the Glossary. This list is not comprehensive nor prescriptive. Archives may use all or some of these terms, or they may create their own list of terms.

Amateur works.

Announcements.

See also Infomercials, Public service announcements, Theater announcements.

Audio-visual press kits.

Bloopers.

Clips.

See also Excerpts, Outtakes, Trims.

Commercials.

See Television commercials, Theater commercials.

Dailies.

See Rushes.

Debates.

Electronic press kits.

See Audio-visual press kits.

Excerpts.

See also Clips, Outtakes, Trims.

Field footage.

Home movies.

Infomercials.

See also Television commercials.

Interviews.

Music videos.

Outtakes.

See also Clips, Excerpts, Trims.

PSAs.

See Public service announcements.

Political spots.

Press conferences.

Promos.

Promotional materials.

Prop tests.

See also Screen tests, Wardrobe tests.

Public service announcements.

See also Announcements, Theater announcements.

Rehearsals.

Rushes.

Screen tests.

See also Prop tests, Wardrobe tests.

Speeches.

Television commercials.

See also Infomercials, Theater commercials.

Television promos.

See Promos.

Television trailers.

See also Trailers.

Theater announcements.

See also Announcements, Public service announcements.

Theater commercials.

See also Television commercials.

Trailers.

See also Television trailers.

Trims.

See also Clips, Excerpts, Outtakes.

Unidentified works.

Wardrobe tests.

See also Prop tests, Screen tests.

APPENDIX E
CONVERSION CHART: MINUTES TO FOOTAGE
16 mm. AND 35 mm. SOUND FILM (24 fps)

Min.	16 mm. Feet	35 mm. Feet	Min.	16 mm. Feet	35 mm. Feet	Min.	16 mm. Feet	35 mm. Feet
1	36	90	25	900	2,250	49	1,764	4,410
2	72	180	26	936	2,340	50	1,800	4,500
3	108	270	27	972	2,430	51	1,836	4,590
4	144	360	28	1,008	2,520	52	1,872	4,680
5	180	450	29	1,044	2,610	53	1,908	4,770
6	216	540	30	1,080	2,700	54	1,944	4,860
7	252	630	31	1,116	2,790	55	1,980	4,950
8	288	720	32	1,152	2,880	56	2,016	5,040
9	324	810	33	1,188	2,970	57	2,052	5,130
10	360	900	34	1,224	3,060	58	2,088	5,220
11	396	990	35	1,260	3,150	59	2,124	5,310
12	432	1,080	36	1,296	3,240	60	2,160	5,400
13	468	1,170	37	1,332	3,330	61	2,196	5,490
14	504	1,260	38	1,368	3,420	62	2,232	5,580
15	540	1,350	39	1,404	3,510	63	2,268	5,670
16	576	1,440	40	1,440	3,600	64	2,304	5,760
17	612	1,530	41	1,476	3,690	65	2,340	5,850
18	648	1,620	42	1,512	3,780	66	2,376	5,940
19	684	1,710	43	1,548	3,870	67	2,412	6,030
20	720	1,800	44	1,584	3,960	68	2,448	6,120
21	756	1,890	45	1,620	4,050	69	2,484	6,210
22	792	1,980	46	1,656	4,140	70	2,520	6,300
23	828	2,070	47	1,692	4,230	71	2,556	6,390
24	864	2,160	48	1,728	4,320	72	2,592	6,480

Min.	16 mm. Feet	35 mm. Feet	Min.	16 mm. Feet	35 mm. Feet	Min.	16 mm. Feet	35 mm. Feet
73	2,628	6,570	99	3,564	8,910	125	4,500	11,250
74	2,664	6,660	100	3,600	9,000	126	4,536	11,340
75	2,700	6,750	101	3,636	9,090	127	4,572	11,430
76	2,736	6,840	102	3,672	9,180	128	4,608	11,520
77	2,772	6,930	103	3,708	9,270	129	4,644	11,610
78	2,808	7,020	104	3,744	9,360	130	4,680	11,700
79	2,844	7,110	105	3,780	9,450	131	4,716	11,790
80	2,880	7,200	106	3,816	9,540	132	4,752	11,880
81	2,916	7,290	107	3,852	9,630	133	4,788	11,970
82	2,952	7,380	108	3,888	9,720	134	4,824	12,060
83	2,988	7,470	109	3,924	9,810	135	4,860	12,150
84	3,024	7,560	110	3,960	9,900	136	4,896	12,240
85	3,060	7,650	111	3,996	9,990	137	4,932	12,330
86	3,096	7,740	112	4,032	10,080	138	4,968	12,420
87	3,132	7,830	113	4,068	10,170	139	5,004	12,510
88	3,168	7,920	114	4,104	10,260	140	5,040	12,600
89	3,204	8,010	115	4,140	10,350	141	5,076	12,690
90	3,240	8,100	116	4,176	10,440	142	5,112	12,780
91	3,276	8,190	117	4,212	10,530	143	5,148	12,870
92	3,312	8,280	118	4,248	10,620	144	5,184	12,960
93	3,348	8,370	119	4,284	10,710	145	5,220	13,050
94	3,384	8,460	120	4,320	10,800	146	5,256	13,140
95	3,420	8,550	121	4,356	10,890	147	5,292	13,230
96	3,456	8,640	122	4,392	10,980	148	5,328	13,320
97	3,492	8,730	123	4,428	11,070	149	5,364	13,410
98	3,528	8,820	124	4,464	11,160	150	5,400	13,500

APPENDIX E
CONVERSION CHART: MINUTES TO FOOTAGE
STANDARD 8 mm. AND SUPER 8 mm.

Min.	Standard 8 mm.		Super 8 mm.		Min.	Standard 8 mm.		Super 8 mm.	
	Silent 18 fps	Sound 24 fps	Silent 18 fps	Sound 24 fps		Silent 18 fps	Sound 24 fps	Silent 18 fps	Sound 24 fps
1	13	18	15	20	23	299	414	345	460
2	26	36	30	40	24	312	432	360	480
3	39	54	45	60	25	325	450	375	500
4	52	72	60	80	26	338	468	390	520
5	65	90	75	100	27	351	486	405	540
6	78	108	90	120	28	364	504	420	560
7	91	126	105	140	29	377	522	435	580
8	104	144	120	160	30	390	540	450	600
9	117	162	135	180	31	403	558	465	620
10	130	180	150	200	32	416	576	480	640
11	143	198	165	220	33	429	594	495	660
12	156	216	180	240	34	442	612	510	680
13	169	234	195	260	35	455	630	525	700
14	182	252	210	280	36	468	648	540	720
15	195	270	225	300	37	481	666	555	740
16	208	288	240	320	38	494	684	570	760
17	221	306	255	340	39	507	702	585	780
18	234	324	270	360	40	520	720	600	800
19	247	342	285	380	41	533	738	615	820
20	260	360	300	400	42	546	756	630	840
21	273	378	315	420	43	559	774	645	860
22	286	396	330	440	44	572	792	660	880

Min.	Standard 8 mm.		Super 8 mm.		Min.	Standard 8 mm.		Super 8 mm.	
	Silent 18 fps	Sound 24 fps	Silent 18 fps	Sound 24 fps		Silent 18 fps	Sound 24 fps	Silent 18 fps	Sound 24 fps
45	585	810	675	900	63	819	1,134	915	1,260
46	598	828	690	920	64	832	1,152	930	1,280
47	611	846	705	940	65	845	1,170	945	1,300
48	624	864	720	960	66	858	1,188	960	1,320
49	637	882	735	980	67	871	1,206	975	1,340
50	650	900	750	1,000	68	884	1,224	990	1,360
51	663	918	765	1,020	69	897	1,242	1,005	1,380
52	676	936	780	1,040	70	910	1,260	1,020	1,400
53	689	954	795	1,060	71	923	1,278	1,035	1,420
54	702	972	810	1,080	72	936	1,296	1,050	1,440
55	715	990	825	1,100	73	949	1,314	1,065	1,460
56	728	1,008	840	1,120	74	962	1,332	1,080	1,480
57	741	1,026	855	1,140	75	975	1,350	1,095	1,500
58	754	1,044	870	1,160	76	988	1,368	1,110	1,520
59	767	1,062	885	1,180	77	1,001	1,386	1,125	1,540
60	780	1,080	900	1,200	78	1,014	1,404	1,140	1,560
61	793	1,098	915	1,220	79	1,027	1,422	1,155	1,580
62	806	1,116	930	1,240	80	1,040	1,440	1,170	1,600

APPENDIX F EASTMAN KODAK EDGE DATE CODES

These date codes are located on the edge (outside the perforations) of most Eastman Kodak motion picture film stock manufactured through 1989. The codes refer to the date of manufacture, not the date of exposure or processing. The codes for the United States, the United Kingdom, and Canada vary until 1951. Beginning in 1951, the codes are the same for the three countries. The codes for the United States repeat every 20 years until 1982. Beginning in 1982, three symbols are used. Prior to 1951, the codes for the United Kingdom repeat every 19 years and the codes for Canada repeat every 11 years.

To read the codes, orient the film so that any writing placed on the film at the time of manufacture reads correctly. The codes on a negative will be white, while those on a positive will be black. The symbols may be either open or solid.

Other film manufacturers do not use these codes. Some use no markings, some use dates directly, and some use other codes.

Beginning in 1990, Eastman Kodak date codes are represented by two alpha designators.

Year	United States	United Kingdom	Canada	Year	United States	United Kingdom	Canada
1916	●			1929	+	+	■ ●
1917	■			1930	▲ +	+ ◡	◡ ●
1918	▲			1931	● +	+ L	◆
1919	● ●			1932	■ +	+ ■	◆ ●
1920	■ ■	◡ ◡		1933	+ ▲	◡ +	◆ ■
1921	▲ ▲	L L		1934	+ ●	L +	◆ L
1922	● ■	■ ■		1935	+ ■	■ +	◆ ◡
1923	● ▲	◡ L		1936	●	◡	● L
1924	▲ ■	■ L		1937	■	L	● ■
1925	■ ●	◡ ■	● L	1938	▲	■	● ◡
1926	▲ ●	■ ◡	● ■	1939	● ●	◡ ◡	L ●
1927	■ ▲	L ■	● ◡	1940	■ ■	L L	■ ●
1928	● ● ●	L ◡	L ●	1941	▲ ▲	■ ■	◡ ●

Year	United States	United Kingdom	Canada	Year	United States	United Kingdom	Canada
1942	●■	☪ L	◆	1966	▲●	▲●	▲●
1943	●▲	■ L	◆●	1967	■▲	■▲	■▲
1944	▲■	☪ ■	◆■	1968	++	++	++
1945	■●	■ ☪	◆ L	1969	+	+	+
1946	▲●	L ■	◆☪	1970	▲+	▲+	▲+
1947	■▲	L ☪	● L	1971	●+	●+	●+
1948	●●● ¹	+	●■	1972	■+	■+	■+
1949	+	☪ ☪	●☪	1973	++▲	++▲	++▲
1950	▲+	++ L	L ●	1974	++●	++●	++●
1951	●+	●+	●+	1975	++■	++■	++■
1952	■+	■+	■+	1976	●	●	●
1953	++▲	++▲	++▲	1977	■	■	■
1954	++●	++●	++●	1978	▲	▲	▲
1955	++■	++■	++■	1979	●●	●●	●●
1956	●	●	●	1980	■■	■■	■■
1957	■	■	■	1981	▲▲	▲▲	▲▲
1958	▲	▲	▲	1982	●■×	●■×	●■×
1959	●●	●●	●●	1983	×▲×	×▲×	×▲×
1960	■■	■■	■■	1984	▲■▲	▲■▲	▲■▲
1961	▲▲	▲▲	▲▲	1985	■●▲	■●▲	■●▲
1962	●■	●■	●■	1986	▲●▲	▲●▲	▲●▲
1963	●▲	●▲	●▲	1987	■▲▲	■▲▲	■▲▲
1964	▲■	▲■	▲■	1988	++▲	++▲	++▲
1965	■●	■●	■●	1989	×+▲	×+▲	×+▲

¹Code for 1948 can also be ++.

Information courtesy Eastman Kodak Company

Black and white.

The image is recorded and/or duplicated in shades of gray (monochromatic). See also Tinted, Tinted and toned, Toned.

Bloopers.

Errors made by performers or newscasters on live television.

Blue color separation record.

In a two-color separation, the blue color separation is the record of the red light values in a scene recorded on black and white negative film. In a three-color separation, the blue color separation is the record printed from the yellow color separation negative onto black and white positive film. The blue color separation may also be printed from three-layer negative film. See also Color separation, Yellow color separation record.

Body of the entry.

That portion of the bibliographic record that begins with the title and ends with the publication, distribution, etc., area.

Broadcast.

To transmit sound or images on radio or television, thereby making a work available to an audience. See also Distribution, Telecast.

CD.

Compact disc. An optical disc, ca. 4 3/4 in. (12 cm.) in diameter, that contains computer-readable data. Made principally of plastic coated with a micro-thin reflective metal, and a protective layer of lacquer. Holds images, sound, computer programs, and other data. CD-ROM (read only memory) contains data that has been placed on the disc at the time of manufacture. Variations include CD-R (recordable, write once), CD-RW (rewritable).

CED.

Capacitance electronic disc. A grooved, plastic videodisc format, usually 12 in. in diameter, on which information has been recorded as pits in the bottom of the grooves and read by an electronic stylus. RCA Selectavision is the best known CED. In 1984, RCA announced its decision to cease production of its Selectavision players.

CRI.

See Color reversal intermediate.

Capacitance electronic disc.

See CED.

Caption.

See Subtitle.

Analog.

In analog video recording, electrical signals vary continuously.

Answer print.

A film print delivered by a laboratory for approval of technical aspects, such as timing and synchronization.

Area.

A major section of the bibliographic description, comprising data of a particular category or set of categories, e.g., title and statement of responsibility area.

Aspect ratio.

The width of the screen image in relation to its height. The older 35 mm. standard aspect ratio was 1.33:1 or four to three. The early television industry adopted this ratio. Some common aspect ratios for wide-screen films are 1.66:1, 1.85:1, and 2.35:1. See also Anamorphic, Letterbox, Nonanamorphic wide-screen, Pan-and-scan, Wide-screen film.

Audio-visual press kits.

Picture, sound, and/or print materials such as film, video, audio tapes, slides, news releases, etc., and background information distributed to the press for publicity purposes.

B&w.

See Black and white.

Beta.

Use for Betamax. A 1/2 in. analog videocassette format introduced by Sony in 1975. It rivaled VHS for home use. The SMPTE standard designation for this format is type G.

Betacam.

A 1/2 in. analog videocassette format using component coding. Introduced by Sony. For professional use. The SMPTE standard designation for this format is type L.

Betacam SP.

A 1/2 in. analog videocassette format using component coding on metal particle tape. For professional use.

Betacam SX.

A 1/2 in. digital videocassette format using component coding on metal particle tape. This is a highly compressed MPEG digital format. For professional use.

Betamax.

See Beta.

GLOSSARY

This glossary includes terms used in the cataloging of moving image materials. Some archives may define these terms differently. The sources used to compile this glossary are listed in the Bibliography.

2-color.

See Two-color.

2-color imbibition.

See Two-color imbibition.

2-strip color.

See Two-strip color.

3-color.

See Three-color.

3-color imbibition.

See Three-color imbibition.

3-D.

See Three-dimensional.

3-layer color.

See Three-layer color.

3-strip color.

See Three-strip color.

8 mm.

1. Film usage: A narrow gauge film introduced for home use in 1933 by Kodak. The term "standard 8 mm." covers this basic film and distinguishes it from the later improved "super 8 mm." (introduced by Kodak in 1965) and "single 8 mm." (the Japanese equivalent of super 8 mm. introduced by Fuji). 2. Video usage: A videocassette format using 8 mm. metal particle tape. It is housed in a mini-cassette and designed for small-size camcorders. See also Hi-8 mm.

A & B rolls.

Two or more matching rolls of film arranged for duplication having alternate scenes intercut with opaque leaders in such a way that, from a common starting point, Roll A presents picture to the duplicate being printed where Roll B presents opaque leader, and

vice-versa. This arrangement allows for the use of special printing techniques, including dissolves. A third roll is called C roll, etc.

Access point.

A name, term, code, etc., by which a bibliographic record may be searched and identified. See also Added entry, Heading, Main entry.

Access term.

In AMIM2, a term that describes the level of accessibility of a film or video. It is an optional term that may be given in place of a generation term in the line of physical description.

Acetate film base.

A safety film base composed principally of cellulose acetate. This broad term covers both diacetate and triacetate film bases. See also Diacetate film base, Film base, Safety film base, Triacetate film base.

Added entry.

An entry, additional to the main entry, by which a work is represented in a catalog, e.g., production company name, director name, cast names, variant title, subjects, etc. See also Access point, Main entry.

Alternative title.

The second part of a title proper that consists of two parts, each of which is a title; the parts are joined by the word "or" or its equivalent in another language, e.g., *The Limejuice mystery, or, Who spat in grandfather's porridge?*

Amateur works.

Works made by anyone who is not professionally connected with the film or video industry. For films or videos of personal or family events, see Home movies.

Anamorphic.

A wide-screen process in which the filmed images have been optically compressed or "squeezed" in width but not in height. During projection the images are restored to their normal proportions. Both filming and projection are accomplished using special lenses. A frequent aspect ratio is 2.35:1. Some trade names of anamorphic processes include CinemaScope, Grandscope, Megascop, Naturama, Panavision, and Techniscope. See also Aspect ratio, Letterbox, Nonanamorphic wide-screen, Pan-and-scan, and Wide-screen film.

Announcements.

Commercial or non-commercial spots or brief promotions. See also Public service announcements, Theater announcements.

Cartridge.

See Film cartridge, Videocartridge.

Cassette.

See Film cassette, Videocassette.

Cast.

Collective term for actors and their roles. Their names may be preceded by such terms as: starring, co-starring, also starring, introducing, featuring, guest star, guest appearances, cameo appearance, or with. A broad distinction is made between cast and credits by defining cast as those in front of the camera and credits as those behind the camera.

Catalog.

A descriptive list of materials contained in a collection, an archive, or a group of archives, arranged according to some definite plan, e.g., by title.

Clips.

1. Short parts or segments from a complete moving image work. Although the work from which the clip was taken may have been distributed, the clip itself has not usually been distributed in this form. 2. In editing, short sections removed from a picture shot, more often called cuts or trims. 3. Also used to describe short film inserts used in live television programming. See also Excerpts.

Collective title.

A title proper that is an inclusive title for a work containing several works.

Color.

The image is the result of using certain processes capable of reproducing a range of hues. These processes are generally photographic or electronic, but may involve the application of color materials, such as paint, directly to a film. See also Hand-colored, Stencil-colored.

Color reversal intermediate.

A color duplicate negative made by the reversal process directly from an original color negative.

Color separation.

The individual parts of a two-color or three-color process. Each color separation is a record of the complimentary light values in a scene recorded on a separate strip of black and white film. See also Three-color, Three-color imbibition, Three-strip color, Two-color, Two-color imbibition, Two-strip color.

Combined film.

See Composite film.

Commercials.

See Television commercials, Theater commercials.

Compact disc.

See CD.

Component.

A video system in which brightness (luminance) and color (chrominance) signals are kept separate.

Composite.

1. Film usage: A film that consists of a combination of the picture and its corresponding sound. The term, "composite" can precede applicable generation terms, e.g., composite duplicate negative, composite master positive. 2. Video usage: A video system in which brightness (luminance), color (chrominance), and timing reference (horizontal and vertical sync) signals are combined.

Compilations.

Works consisting of pre-existing moving image materials, which may include published or unpublished works, whole works, or parts of works.

Contents.

1. Contents are the image of a work or the image and sound of a work, but do not include technical specifications, such as format, type of production element, or projection characteristics. 2. Within the bibliographic record, a contents note is a list of the individual parts, segments, sequences, etc., of a moving image work. This note is often used for newsreels, magazine format programs, unedited footage, and compilation works.

Co-production.

A moving image work resulting from the joint efforts of two or more production companies sometimes based in different countries. See also International co-production.

Copy.

A set of elements that is a duplicate of another set in every physical characteristic.

Corporate body.

An organization or group of persons that is identified by a particular name and that acts, or may act, as an entity. Typical examples of corporate bodies are associations, institutions, business firms, nonprofit enterprises, governments, government agencies, religious bodies, local churches, and conferences.

Country of origin.

See Country of production.

Country of production.

The country of production is the country where the principal offices of the production company or of the individual producer of a moving image work are located. It is considered the country of origin.

Credit term.

A word used to describe the function of the person or corporate body credited with responsibility for the artistic or intellectual content of a moving image work, e.g., director, directed by, distributor, distributed by.

Credits.

The names and functions of persons and corporate bodies responsible for the artistic or intellectual content of a moving image work. The term "credits" is often used more specifically to distinguish those behind the camera from cast, those in front of the camera.

Cuts.

See Outtakes.

Cutting copy.

See Work print.

Cyan color separation record.

In a three-color separation, the cyan (blue-green) color separation is the record of the complementary red light values in a scene recorded on black and white negative film. See also Color separation.

D1.

A 19 mm. (ca. 3/4 in.) digital videocassette format with component coding. D1 is the SMPTE standard designation. For professional use.

D2.

A 19 mm. (ca. 3/4 in.) digital videocassette format with composite coding. D2 is the SMPTE standard designation. For professional use.

D3.

A 1/2 in. digital videocassette format with composite coding. D3 is the SMPTE standard designation. For professional use.

D5.

A 1/2 in. digital videocassette format with component coding. D5 is the SMPTE standard designation. For professional use.

D6.

A 19 mm. digital high definition videocassette format with component coding. D6 is the SMPTE standard designation. For professional use.

D7.

See DVCPRO.

D9.

A 1/2 in. digital videocassette format on metal particle tape developed by JVC (Japan Victor Corporation). D9 is the SMPTE standard designation for Digital-S. For professional use. The high definition version is D9 HD.

D16.

A 19 mm. videocassette format for digital film images that uses a D1 recorder.

DCT.

Digital Component Tape. A 19 mm. digital videocassette format developed by Ampex. For professional use.

DV.

A 1/4 in. digital videocassette format from various manufacturers. For consumer use.

DVC.

See DV.

DVCAM.

A 1/4 in. digital videocassette format developed by Sony. For professional use.

DVCPRO.

A 1/4 in. digital videocassette format developed by Panasonic. The SMPTE standard designation for this format is D7. For professional use. Newer variants include DVCPRO 50, DVCPRO HD (high definition), and DVCPRO P.

DVD.

Digital Versatile Disc; also known as Digital Video Disc. A digital optical videodisc format that can store much more video, audio, and computer data than the common CD. Like a CD, it is ca. 4 3/4 in. (12 cm.) in diameter. DVD has replaced the 12 in. optical videodisc (laserdisc). DVD-ROM (read only memory) contains data that has been placed

on the disc at the time of manufacture. Recordable variations include DVD-R (recordable, write once), DVD-RAM (random access memory, rewritable), DVD-RW (rewritable).

DVD-Video.

See DVD.

Dailies.

See Rushes.

Debates.

Discussions or arguments between two or more persons involving opposing points of view.

Descriptive category.

A broad classification such as collection name, production company, or genre, used as the first part of a supplied title to group moving image works together in the catalog. See also Supplied title.

Descriptive phrase.

A short statement used as a supplied title, or part of a supplied title, summarizing the contents of an unidentified moving image work, or a moving image work which never had a title. A descriptive phrase should provide information which may aid in future identification of the work. See also Supplied title.

Descriptive title.

See Descriptive category, Descriptive phrase, Supplied title.

Diacetate film base.

An early cellulose acetate film base introduced in the 1920s. It was used for 16 mm. amateur film. It was not used for 35 mm. professional film because it was not stable and became brittle with age. See also Acetate film base, Film base, Triacetate film base.

Diameter.

The dimension of a videodisc.

Digital.

In digital video recording, electrical signals contain discrete voltage levels. There are generally two voltage levels that correspond to binary numbers (0 and 1).

Digital Betacam.

A 1/2 in. videocassette format using component coding. It is a digital version of Betacam SP. Introduced by Sony in 1993.

Digital Component Tape.

See DCT.

Digital-S.

See D9.

Digital Versatile Disc.

See DVD.

Digital Video Cassette.

See DV.

Digital Video Disc.

See DVD.

Dimension.

The gauge, width, or diameter of moving image materials.

Director.

The person who has overall responsibility for interpreting meaning and expression during the production of a moving image work. The extent of the director's involvement can depend upon the individual, or production company, or practices within the country of production.

Distribution.

The making of moving image works available to the general public; the sale, lease, and rental of moving image works. See also Broadcast, Telecast.

Distributor.

The person or corporate body which sells, leases, rents, or in some manner makes available moving image works.

Double edge track.

A separate optical sound track containing a different track on each edge of the film recorded in opposite directions. This sound track may be negative or positive.

Duplicate magnetic track.

A magnetic copy of an optical or magnetic sound track.

Duplicate negative.

A film with a negative image and/or negative optical sound track that has been made from a master positive or other positive film or from an original negative by reversal development. Used to make prints. See also Internegative.

Duplicate negative picture.

A duplicate negative image with no sound or separate sound.

Duplicate negative track.

An optical sound track found on one edge of negative film stock that is generally used to make a positive track on a print.

Duplicate positive track.

An optical sound track found on one edge of positive film stock.

ED Beta.

Extended definition Betamax. A 1/2 in. videocassette format introduced by Sony as an improvement over Beta.

EIAJ.

A 1/2 in. reel-to-reel videotape format that was introduced in 1969. EIAJ stands for the Electronics Industries Association of Japan, the Japanese standards committee.

Editing.

The process of assembling, arranging, and trimming film, both picture and sound.

Editions.

Editions are treated as versions. They are works which are described as editions on the works themselves or in secondary sources. See also Versions.

Electronic press kits.

See Audio-visual press kits.

Electronics Industries Association of Japan.

See EIAJ.

Element.

One characteristic of the group of physical characteristics of which a film or video is comprised and which is recorded as part of the line of physical description. The physical characteristic ranges from video format (e.g., DVD) to film generation (e.g., master positive). See also Set of elements.

Emulsion.

The coating, consisting of gelatin and silver salts (unprocessed film), or gelatin and metallic silver (processed film), or iron oxide (for magnetic sound) bonded to and supported by a film base. The type of emulsion mixture determines whether the film is positive or negative.

Entry.

A record of a work in a catalog. See also Added entry, Heading, Main entry.

Episode.

An individual part of a series or serial.

Episode number.

1. A number assigned to the individual part of a series or serial. 2. Also, a number usually used to identify the order of a part within a series or serial. See also Identifying element, Volume number.

Episode title.

A title assigned to the individual part of a series or serial. Together with the series or serial title, it forms an integral part of the title proper. See also Identifying element, Part title.

Excerpts.

Parts, normally complete scenes or sequences, taken from a complete moving image work. Although the work from which the excerpt was taken may have been distributed, the excerpt itself has not usually been distributed in this form. An excerpt is distinguished from a clip by the fact that an excerpt is usually longer and gives a more detailed sense of the complete work than a clip does. See also Clips.

Extended definition Betamax.

See ED Beta.

Feature.

A moving image work that is at least 40 minutes long. Historically, a feature was a theatrically released fiction film. In its broadest current definition, this term includes fiction and nonfiction works that are released theatrically, directly to video, or made-for-television. See also Short.

Field footage.

Film or video research data collected in the field through observation and interviews.

Film.

Motion picture film is a thin, flexible, transparent strip. Generally, it is perforated along one or both edges and carries light-sensitive layers, silver images, dye images, or a magnetic sound track coating.

Film base.

The material in motion picture film that supports the light-sensitive photographic emulsion. See also Acetate film base, Diacetate film base, Nitrate film base, Polyester film base, Safety film base, Triacetate film base.

Film cartridge.

A permanently encased film that generally has the ends joined together to permit continuous viewing. See also Film loop.

Film cassette.

A permanently encased film that winds and rewinds from reel-to-reel.

Film clips.

See Clips.

Film loop.

A film that has the ends joined together to permit continuous viewing. If the film loop is permanently encased, it is considered to be a film cartridge. See also Film cartridge.

Film projection speed.

The rate at which film passes through the projector when the film is screened. Most sound films are standardized and shown at 24 frames per second (fps). The projection speed for silent 35 mm. film ranges widely, generally from 14 fps to 24 fps. The variation in the speed of silent films is due to the variable speeds of hand-cranked cameras and projectors. Projection speed also varies for 65-70 mm. film depending on the process utilized.

Film reel.

A film usually wound on a hub, core, or other storage device. This term is used for film that is not permanently encased.

Film roll.

A length of film, usually wound on a core. Most often this term applies to unedited film.

Film stock.

Unprocessed film and the various sizes of rolls in which it is available. Also, any specific type of film, usually designated by a manufacturer's number.

Fine grain master positive.

See Master positive.

Flash titles.

Temporary form of titles for cutting used merely to mark the places in films where titles belong.

Form term.

A word or phrase used as part of a supplied title to organize moving image works into various categories, for example, excerpts, public service announcements, television commercials, etc.

Format.

In its widest sense, any particular physical presentation of a work, e.g., film and video. See also Video format.

Frame.

1. Film usage: One of the successive individual images that comprise a motion picture, or the space such an image occupies. Each frame is separated from the others by a horizontal border called a "frame line." 2. Video usage: The set of lines that hold the information of one complete picture scanned from top to bottom. Each frame consists of two fields, one for the odd lines interlaced together and one for the even lines.

GMD.

See General material designation.

Gauge.

The horizontal dimension (width) of motion picture film in millimeters.

General material designation.

A term used in bibliographic records that gives the broad class of material to which a work belongs, e.g. motion picture, videorecording. See also Specific material designation.

Generation.

A term used to differentiate original material and successive duplicates. Material that is produced successively is second, third, fourth, etc., generation material, e.g., original negative to master positive to duplicate negative to answer print.

Green color separation record.

In a two-color separation, the green color separation is the record of the complimentary red light values in a scene recorded on black and white negative film. In a three-color separation, the green color separation is the record printed from the magenta color separation negative onto black and white positive film. The green color separation may also be printed from three-layer negative film. See also Color separation, Magenta color separation record.

HD Betacam.

See HDCAM.

HD D5.

A 1/2 in. high definition digital videocassette format that records on standard D5 cassettes.

HDCAM.

Also known as HD Betacam. A 1/2 in. high definition videocassette format from Sony.

HDTV.

See High definition television.

Hand-colored.

The film image, produced by a photographic process, has color applied by hand to each individual frame. Generally associated with early film.

Heading.

A name, word, or phrase placed at the head of a catalog entry to provide an access point in the catalog. See also Access point.

Hi-8 mm.

An 8 mm. videocassette format using metal evaporated or metal particle tape. It has a higher resolution than standard 8 mm. video, but it is still housed in a mini-cassette and designed for small camcorders. For consumer and independent use. See also 8 mm (2. Video usage).

High definition television.

HDTV. A television system that has a much higher resolution than the present standard. Several video formats now exist that support high definition television. See also D6, D9 HD, DVCPRO HD, HD D5, HDCAM.

Home movies.

Films or videos of personal or family events which are usually filmed or recorded by an amateur. See also Amateur works.

ISBN, ISSN.

See Standard number.

Identifying element.

A title or number, such as an episode title, a part title, or a date, which distinguishes an individual work within a series. See also Episode number, Episode title.

Incomplete work.

A moving image work that is missing part of the image and/or sound. A work is not described as incomplete if it has been intentionally shortened to create another work. See also Versions, Editions.

Infomercials.

A television advertisement, at least thirty minutes in length, designed to sell a product, service, or idea, usually with participation from an individual, panel, or audience.

International co-production.

A moving image work resulting from the joint efforts of two or more production companies based in different countries.

Internegative.

A color negative made from a color positive, that is, a color duplicate negative. It is used to make prints.

Interpositive.

A color master positive that is used to make a color internegative.

Interior titles.

See Intertitles.

International Standard Book Number (ISBN).

See Standard number.

International Standard Serial Number (ISSN).

See Standard number.

Intertitle rolls/title bands.

The printed titles that have been separated from their corresponding picture.

Intertitles.

Titles within the main body of a moving image, such as dialogue, continuity, and informational titles. Intertitles are mainly found in silent films.

Interviews.

An interview is the process whereby one person seeks to obtain information from another person or group of persons by asking questions.

Item.

Due to the various meanings of the term "item," AMIM2 has replaced it with the terms "unit" or "moving image work." See also Moving image work, Unit. There is one

exception. "Item" is used in the term "item-level cataloging." That term is used in the context of collection-level cataloging to refer to the cataloging of individual works as opposed to the cataloging of a collection of works together.

Kinescope.

A film made by photographing the image on a television monitor. The kinescope may be positive or negative.

Leader.

In general, any strip of blank film attached to image or sound track film and used for equipment threading purposes. Also, strips of blank, clear, or black film used for spacing purposes in the editing of work prints and the preparation of A & B rolls.

Letterbox.

The process of formatting a wide-screen film onto video in which the entire width of the image is visible and there are blank bands above and below the image in order to accommodate the different aspect ratios of wide-screen film and the television screen. See also Anamorphic, Aspect ratio, Wide-screen.

Loop.

See Film loop, Videocartridge.

M-2.

See M-II.

M-II.

A 1/2 in. analog videocassette format using component coding on metal particle tape. For professional use.

Made-for-television movie.

A motion picture made directly for television. Also known as made-for-tv movie, telefeature, or television feature.

Magenta color separation record.

In a three-color separation, the magenta (purplish red) color separation is the record of the complimentary green light values in a scene recorded on black and white negative film. See also Color separation.

Magnetic track.

A sound track derived from an electronic audio signal recorded on a brown ferromagnetic coating covering the entire film or found on one edge of the film.

Magnetic work track.

A magnetic sound track used during the editing process that coordinates with the images in a work print.

Main entry.

The main access point under which a bibliographic description is entered in the catalog. See also Access point, Added entry.

Manifestation.

An issue of a moving image work. An original manifestation is the first issue of a moving image work.

Master.

In AMIM2, a video designated to be used for copying or preservation purposes. This is an optional term that describes level of accessibility and may be given in place of a generation term in the line of physical description.

Master positive.

A print made on special film from a negative. For black and white film, the print is on fine grain stock. For color film, interpositive film stock is used. A master positive is designed to be used in the preparation of duplicate negatives rather than for projection. See also Interpositive.

Master positive picture.

A master positive image with no sound.

Master positive track.

An optical sound track recorded on positive film stock that is paired with a master positive picture.

Monaural.

A sound recording using one channel designed to be played back through one speaker.

Motion picture.

A length of film, with or without recorded sound, bearing a sequence of images that create the illusion of movement when projected in rapid succession.

Moving image work.

A physical format upon which moving visual images, with or without sound, have been recorded and the information that describes its production and/or release, such as title and credits. See also Format, Specific material designation, Unit.

Multilayer color.

See Three-layer color.

Music videos.

Short works that features a song and performer, or a musical group.

NTSC color system.

The current standard color system used in the United States, Canada, Mexico, Japan, and a few other countries. The system has 525 horizontal lines and is named for the National Television Systems Committee. See also PAL color system, SECAM color system.

National Television Systems Committee.

See NTSC color system.

Negative.

For developed black and white film, a negative has tonal values that are the opposite of those in the original photographed subject. For developed color film, a negative has colors that are complements of the original photographed subject (e.g., red appears as green). Broadly applies to negatives with and without sound, and separate negative optical tracks.

Negative picture.

A film with either no sound or separate sound containing images that are either opposite with respect to black and white tonal values or are complementary with respect to colors from those in the original photographed subject.

Negative track.

An optical sound track recorded on one edge of negative film stock that is paired with a negative picture.

Negative work track.

An optical sound track found on one edge of negative film stock that is used during the editing process and coordinates with the images in a work print.

Neopilotone synchronization.

An analog recording of a sync signal usually in the center of a 1/4 in. audio tape so that the tape would be synchronized with a film image.

Newsreels.

News film, edited with titles, music, and commentary, formerly seen regularly in theaters, but now no longer produced in the United States.

Nitrate film base.

A highly flammable film base that has not been manufactured in the U.S. since 1952. Nitrate base film was the industry standard for professional 35 mm. film until the introduction of triacetate in 1948. See also Film base, Safety film base, Triacetate film base.

Nonanamorphic wide-screen.

A film process that achieves the wide-screen effect without optically compressing the image or requiring the use of special projection techniques. The image is wider than in the earlier standard aspect ratio of 1.33:1. Typical aspect ratios are 1.66:1 and 1.85:1. The image is expanded on a wide screen through the use of normal lenses and the appropriate aperture plate.

Optical videodisc.

A grooveless, smooth plastic videodisc, usually 12 inches in diameter, with a mirror-like surface on both sides on which information is stored. The disc is read by a weak laser beam. Manufactured since 1978, it was the most frequently used videodisc until the wider acceptance of DVD.

Optical track.

Sound that is converted to light and photographed on film.

Original magnetic track.

An original sound track with a brown ferromagnetic coating usually recorded at the time of filming.

Original negative.

A negative film originally exposed in a camera. It contains a negative image and/or negative sound track.

Original negative picture.

A negative film image originally exposed in a camera. The film does not contain a sound track, although a separate sound track may exist.

Original negative track.

An optical sound track recorded in a camera on negative film. It is found on the edge of the film and will usually include fogged areas due to camera stops.

Original positive track.

An optical sound track recorded in a camera, usually found on 16 mm. reversal films.

Original release title.

The title of a moving image work when first released in the country of production.

Original reversal positive.

A type of positive film that has been exposed in a camera and is used to make a positive, not a negative copy.

Other title information.

Any phrase appearing in conjunction with the title proper, or other titles, indicative of the contents, etc., of the work, or its production. The term "subtitle" is sometimes used in the same sense as other title information. However, in a moving image work, "subtitle" is often used when referring to words shown at the bottom of the frame to translate foreign language dialogue. See also Subtitle.

Outtakes.

Normally, complete shots or sequences that are removed from a film. More specifically, shots that are not work printed.

PAL color system.

The current standard color system used in most Western European countries (excluding France), parts of Africa, parts of Asia (including China and India, excluding Japan), parts of South America, and in Australia and New Zealand. The system was developed in Germany. It has 625 horizontal lines. PAL is an acronym for Phase Alternation Line. See also NTSC color system, SECAM color system.

PSAs.

See Public service announcements.

Pan-and-scan.

The process of formatting a wide-screen film onto video by selecting the area of the film frame to show in order to accommodate the different aspect ratios of wide-screen film and television. During the process, the transferred area of the film must be continuously selected, and scenes encompassing the entire width of the film are often panned or followed from one side to the other. See also Anamorphic, Aspect ratio, Wide-screen film.

Paper positive.

A positive image on photographic paper stock used for copyright registration of motion pictures, ca. 1894-1912.

Parallel title.

A parallel title is defined by traditional library usage as the title proper in another language and/or script. However, parallel titles *are not used* in this manual because moving image works in a language and/or script different from the original are treated as versions.

Part title.

A title assigned to an individual work within a series, serial, or newsreel. See also Episode title.

Phase Alternation Line.

See PAL color system.

Physical description.

A set of elements of physical data that characterizes a moving image work.

Picture.

The image portion of a film or video. As a broad film generation term, "pic" is used to describe a film containing an image with either no sound or separate sound.

Picture negative.

See Negative picture.

Picture positive.

See Positive picture.

Picture positive work print.

See Work print.

Pilot.

The first episode of a television series that, regardless of its length, introduces a potential television series, e.g., a made-for-television movie can also be a pilot.

Playback mode.

See Video format.

Playing speed.

See Video playing speed.

Political spots.

Television commercials or theater announcements that present information on candidates for public office or that express views on candidates or issues. See also Television commercials, Theater announcements.

Polyester film base.

A safety film base of polyethylene terephthalate developed by Dupont. The trade name for Dupont products is Cronar; for Kodak products it is Estar. Currently manufactured safety base films are polyester and triacetate. See also Film base, Safety film base, Triacetate film base.

Positive.

A film containing images that match the colors and/or tonal values of those in the original subject matter. Broadly applies to positives with and without sound, and separate positive optical tracks.

Positive picture.

A film with either no sound or separate sound containing images that match the colors and/or tonal values of those in the original subject matter.

Positive track.

An optical sound track that is recorded on one edge of positive film stock.

Positive work track.

An optical sound track found on one edge of positive film stock that is used during the editing process and coordinates with the images in a work print.

Preferred source.

The primary source of information for cataloging moving image materials. The preferred source is the work itself (i.e., main title, beginning and end credits, intertitles, spoken credits). See also Secondary source.

Presenter.

Sometimes used as a vanity credit. In the early years of motion picture production, normally the head of a studio. Currently used for a person or corporate body who is associated with production, finance, or distribution in some way.

Press conferences.

Scheduled interviews given by a public figure to the media.

Previews.

See Trailers.

Print.

A film, with or without sound, containing a positive image printed from a duplicate negative or a reversal film. See also Answer print, Reversal print, Theatrical projection print, Viewing print.

Producer.

The person who bears the administrative and financial responsibility for a moving image work. In practice, the role of a producer may be much wider and can include artistic involvement.

Production company.

The name of the company under whose financial, technical, and organizational management a moving image work is made. In a broad sense, the production company is responsible for the overall creation of the work.

Production number.

A number given to a program or feature as a means of ensuring accuracy in assigning costs and other accounting information. Production numbers may appear on the work itself, the leader, can, accompanying documentation, etc. See also Episode number.

Projection characteristics.

Characteristics related to the horizontal and vertical size of projected film and video images. See also Anamorphic process, Aspect ratio, Letterbox, Pan-and-scan, Wide-screen film.

Projection speed.

See Film projection speed.

Promos.

Broadcast announcements for an upcoming program on a network or station.

Promotional materials.

Presentations designed to carry a message about a particular moving image work to exhibitors, sponsors, agents, etc.

Prop tests.

Filmed or taped evaluations or observations of furnishings, fixtures, decorations, or any other moveable items used or touched by a performer on a stage set or location. See also Screen tests, Wardrobe tests.

Public service announcements.

Short films or videos presented by nonprofit organizations or government agencies which attempt to persuade the audience to take some specific action or adopt a favorable view towards some service, institution, issue, or cause. See also Announcements, Theater announcements.

Publication.

See Distribution.

Quad.

See Quadraphonic, Quadruplex.

Quadraphonic.

An audio system that records sound using four separate channels to be played through four separate speakers.

Quadruplex.

A 2 in. reel-to-reel videotape format for a system that uses four recording heads. Developed by Ampex in the mid-1950s, it remained a widely used broadcasting standard until the late 1970s. A 2 in. Quad videocartridge was marketed by RCA.

Rebroadcast.

See Reissue, Rerelease.

Red color separation record.

In a two-color separation, the red color separation is the record of the complimentary blue or green light values in a scene recorded on black and white negative film. In a three-color separation, the red color separation is the record printed from the cyan color separation negative onto black and white positive film. The red color separation may also be printed from three-layer negative film. See also Color separation, Cyan color separation record.

Reduction.

The duplication of a larger gauge film onto a smaller gauge stock. Most often applies to 16 mm. copies of 35 mm. films.

Reel.

See Film reel, Videoreel.

Reference print.

See Viewing print.

Reference source.

See Secondary source.

Rehearsals.

Individual or collective preparations that transpire before a performance takes place or a production is broadcast, taped, or filmed.

Reissue.

The releasing or broadcasting of a work, subsequent to the original release or broadcast, by a distributor or broadcaster *other than the original one* with no modifications to its contents. Sometimes used interchangeably with rerelease.

Release.

See Broadcast, Distribution, Telecast.

Releaser.

See Distributor.

Remake.

A later production of a moving image work which has been previously made.

Rerecorded track.

A sound track made by electronically transferring the earlier sound from one or more sources in order to make adjustments and improve quality. May be positive or negative.

Rerelease.

The releasing or broadcasting of a work, subsequent to the original release or broadcast, by the *original* distributor or broadcaster with no modifications to its contents. Sometimes used interchangeably with reissue.

Reversal duplicate negative.

A negative on reversal film that has been made directly from exposure to an original negative or other negative.

Reversal master positive.

A master positive that has been made directly from exposure to a positive film, usually from an original reversal positive.

Reversal original.

See Original reversal positive.

Reversal positive.

A positive that either has been exposed in a camera and used to make a positive or has been made directly from exposure to a positive.

Reversal print.

A print on reversal film that has been made directly from exposure to a positive film.

Roll.

See Film roll.

Romanization.

Conversion of text not written in the roman alphabet to the roman alphabet. See also Transliteration.

Rushes.

Picture and sound work prints of a day's shooting usually shown before the next day's shooting begins.

S-VHS.

Super-VHS. A 1/2 in. analog videocassette format using cobalt modified ferric oxide tape. It has improved picture quality compared with standard VHS. For consumer and independent use. S-VHS-C uses a mini-cassette.

SECAM color system.

The current standard color system used in France, Eastern Europe (including Russia), most of French-speaking Africa, and several Middle Eastern countries. The system was developed in France. It has 625 horizontal lines. SECAM stands for Séquentiel Couleur à Mémoire. See also NTSC color system, PAL color system.

SEN.

See Successive exposure negative.

SEP.

See Successive exposure master positive.

S.I.

See Sine loco.

SMPTE.

See Society of Motion Picture and Television Engineers.

S.n.

See Sine nomine.

Safety film base.

A film base that is fire-resistant or slow-burning as defined by the standards set by the American National Standards Institute (ANSI) and the Society of Motion Picture and Television Engineers (SMPTE). Both acetate and polyester are safety film bases. See also Acetate film base, Diacetate film base, Polyester film base, Triacetate film base.

Scope.

See Anamorphic.

Screen tests.

Filmed or taped auditions for movies or television programs.

Secondary source.

A source of information for cataloging moving image materials when the preferred source does not provide complete or accurate information. Examples of secondary sources are leader, containers, accompanying material, unpublished documentation, standard and specialized reference tools, and telephone calls. See also Preferred source.

Segment.

A portion of a work, which usually has its own title, and may also have its own credits.

Sepia toned.

Conversion of a black and white image in silver to sepia (a brownish gray to dark olive brown) by metallic compounds.

Séquential Couleur à Mémoire.

See SECAM color system.

Serial.

1. Film usage (theatrical serial): A type of short film that was characterized principally by the episodic development of a story that was presented in installments over a period of time. The serial engaged audience interest in a hero or heroine whose exploits reached an unresolved crisis at the end of each episode. Serials remained popular with motion picture audiences until production of them ceased in the early 1950s. 2. Television usage (television serial): A group of programs with storyline continued from episode to episode, such as soap operas. See also Television series.

Series.

A group of separate works related to one another by the fact that each work bears, in addition to its own title proper, a series title proper applying to the group as a whole. The individual works may or may not be numbered. See also Television series.

Series-like phrase.

A character string (words, letters, a combination of letters and numbers) not treated as a series. For example, a trade name such as "a Triangle comedy" would be considered a series-like phrase and would be given in a quoted note.

Set of elements.

The group of physical characteristics of which a film or video is comprised and which is recorded in the line of physical description. Includes video format, running time, projection characteristic, sound characteristic, color characteristic, generation, etc. See also Element.

Short.

A moving image work that is brief in length, usually not more than 30 minutes. This term includes fiction and nonfiction works that are released theatrically, directly to video, and may be shown on television. The term does not encompass episodes of television series. See also Feature, Serial.

Show number.

See Episode number.

Sine loco.

Without place, i.e., without the name of the country of distribution, release, broadcast.

Sine nomine.

Without name, i.e., without the name of the distributor, releaser, broadcaster.

Society of Motion Picture and Television Engineers.

SMPTE. A professional organization with members working in the film, television, computer, and digital industries. SMPTE is based in the U.S. with international branches. The organization develops and publishes standards, engineering guidelines, and recommended practices for film and video. Its committees work in conjunction with standards organizations such as the American National Standards Institute (ANSI).

Sound track.

See Track.

Specific material designation.

A term indicating the special class of material (usually the class of physical object) to which a work belongs, e.g., film reel, videocassette. See also General material designation.

Speeches.

Talks delivered by an individual to a group or mass audience.

Sponsor.

An organization or individual for which another company or organization makes a moving image work for furtherance of the sponsor's public relations or similar purposes. A corporate body or individual which provides major funding is not necessarily a sponsor of a work.

Standard number.

The International Standard Number (ISN), e.g., International Standard Book Number (ISBN). International Standard Serial Number (ISSN), or any other internationally agreed upon standard number, that uniquely identifies a work.

Statement of responsibility.

A statement that records corporate bodies and persons credited with major participation in the original production of a moving image work. See also Cast, Credits.

Stencil-colored.

Color is added to the film image using stencils, one cut for each color. Stencil-coloring, an early process, generally replaced the even earlier hand-coloring.

Stereophonic.

A sound recording using two separate channels designed to be played back through two speakers.

Stock.

See Film stock.

Stock footage.

Footage that is stored for repeated use in different productions.

Subseries.

A series within a series; that is, a series that always appears in conjunction with another, usually more comprehensive, series of which it forms a section. Its title may or may not be dependent on the title of the main series.

Subtitle.

1. A title superimposed over action, usually at the bottom of the frame, used to translate foreign language dialogue, or to identify the scene. 2. Any phrase appearing in conjunction with the title proper, or other titles, indicative of the character, contents etc., of the work or its production. See also Other title information.

Successive exposure master positive.

A black and white fine grain copy made from a successive exposure negative.

Successive exposure negative.

A film that contains two or three color separation negatives recorded on one strip of black and white film by photographing frames sequentially through filters. The process was limited to animated cartoon and puppet subjects in which the movement from frame to frame could be controlled. The successive exposure process was generally abandoned with the introduction of three-layer color negative film.

Super-VHS.

See S-VHS.

Supplied title.

A title provided by the cataloger for a work with a probable or questionable title, or with no title at all. See also Descriptive category, Descriptive phrase.

Telecast.

To broadcast on television, thereby making a work available to an audience. See also Broadcast, Distribution.

Telefeature.

See Made-for-television movie.

Television commercials.

Short advertisements that attempt to sell a product or service to the audience, or to persuade them to adopt a favorable view towards some product, institution, candidate, issue, or business. See also Theater commercials, Political spots, Public service announcements.

Television feature.

See Made-for-television movie.

Television promos.

See Promos.

Television serial.

See Serial (2. Television usage).

Television series.

A group of programs created or adapted for television broadcast with a common series title, usually related to one another in subject or another way. Often, television series appear once a week during a prescribed time slot; however, they may appear with more or less frequency. Television series are usually created to be open-ended, not with a predetermined number of episodes. In a fiction series, the programs typically share the same characters and basic themes.

Television specials.

Television programs scheduled for one broadcast only. Examples include variety shows, parades, pageants, contests, award presentations, news coverage of special events, elections, political conventions, holiday programs, etc.

Television trailers.

Short advertisements shown on television for a forthcoming movie theater presentation, most commonly a feature film. May include short segments from the feature advertised. See also Trailers.

Theater announcements.

Non-commercial messages shown to the audience. See also Announcements, Public service announcements.

Theater commercials.

Short advertisements that attempt to sell a product or service to the audience, or to persuade them to adopt a favorable view towards some product, institution, candidate, issue, or business. See also Political spot, Television commercials.

Theatrical newsreels.

See Newsreels.

Theatrical projection print.

In AMIM2, a film print restricted to theatrical projection as opposed to flat bed screening. This is an optional term that describes level of accessibility. See also Viewing print.

Theatrical serial.

See Serial (1. Film usage).

Three-color.

A non-specific term for a number of color processes in which the visible spectrum is divided into the three primary colors of red, green, and blue.

Three-color imbibition.

A color process used to produce prints by transferring dye that has been soaked up by three matrices (gelatin relief images similar to lithographic printing plates). The dye is transferred from the matrices to a special type of film. This process uses three-strip color separation negatives. The process was introduced by Technicolor in 1932. See also Three-strip color.

Three-dimensional.

A film projection process that achieves a three-dimensional effect. Generally uses two projectors that superimpose two images of the film on the screen. Polarized lenses worn by viewers help to create the impression of depth and dimension.

Three-layer color.

Film with three layers of emulsion on a single strip of film. Each layer is sensitive to one of the three primary colors of red, green, and blue. Beginning in the early 1950s, color film work has been done primarily on three-layer, also called multilayer, film. Frequently used three-layer color negative films are Eastman Color and Fuji Color. A three-layer negative may be printed onto three-color separation master positives. Brand names associated with this color separation process include Columbia Color and Supercinecolor.

Three-strip color.

A color process in which three color separation negatives are produced on black and white film. The process was introduced by Technicolor in 1932. In the Technicolor three-strip color system, a prism divides the light from the camera lens to expose a green-sensitive negative film at one aperture, and two other superimposed negative films (known as a bipack) at the other aperture. The bipack consists of a red-sensitive negative film and a blue-sensitive negative film with emulsion sides together. When the color separation negatives are developed, the black and white images that are formed represent the color values of the photographed scenes divided into the three primary colors of red, green, and blue. See also Three-color imbibition.

Tinted.

An alteration of the film base by dipping the film in a bath of chemicals to get a dominant hue. Later raw stock became available already tinted in several stock shades, including blue for moonlight and amber for firelight. Tinting, as well as toning, were used to enhance early black and white films.

Tinted and toned.

Color added to a black and white film by using a tinted base and a toned emulsion.

Title.

A word, phrase, character, or group of characters, normally appearing in a work, naming the work. See also Alternative title, Original release title, Parallel title, Supplied title, Title proper.

Title bands/intertitle rolls.

See Intertitle rolls/title bands.

Title proper.

The chief name of a work, including any alternative title but excluding other title information. For moving image works, the title proper is usually the original release title in the country of production and is usually used as the main entry. See also Main entry.

Toned.

A chemical alteration of film emulsion using metallic compounds. The toned image differs from the tinted one in that the clear portions of the film remain unaffected. Only the silver image of the positive film becomes colored, e.g., cyan toned, sepia toned. Toning, as well as tinting, were used to enhance early black and white films.

Track.

Optical or magnetic sound found on one edge of film stock or magnetic sound coating the entire film.

Trade name.

A generic designation that is neither the actual name of a corporate body nor a specific series title, e.g., "A Triangle comedy." A trade name is treated as a series-like phrase.

Trailers.

Short advertisements shown in theaters for a forthcoming presentation, most commonly a feature film. May include short segments of the feature advertised. Also called a preview. See also Television trailers.

Trailers, television.

See Television trailers.

Transliteration.

Representation of text in the characters of another alphabet. See also Romanization.

Triacetate film base.

A cellulose acetate film base introduced by Kodak in 1948. Triacetate base safety film became the industry standard for professional and amateur film and the manufacture of nitrate film was discontinued in the U.S. by 1952. Currently manufactured safety base films are triacetate and polyester. See also Acetate film base, Film base, Nitrate film base, Polyester film base, Safety film base.

Trims.

Unused remnants cut from a shot in a film. Trims may be carefully classified and put away as, in the progress of working from a rough cut towards a fine cut, they are often needed for incorporation in the film. See also Outtakes.

Two-color.

A non-specific term for a number of color processes in which the visible spectrum is divided into two color regions, e.g., blue-red, green-red. For budgetary reasons, two-color processes continued to be used until the early 1950s even though the two components could not produce a full range of hues. When three-layer film came into widespread use in the early 1950s, two-color processes became obsolete.

Two-color imbibition.

A color process used to produce prints by transferring dye that has been soaked up by two matrices (gelatin relief images similar to lithographic printing plates). The dye is transferred from the matrices to a special type of film. The process was introduced by Technicolor in 1928. See also Two-strip color.

Two-strip color.

A color process in which two color separation negatives are produced on black and white film. The visible spectrum is divided into the blue-green and orange-red regions.

Various two-strip color processes were used from the 1920s through the early 1950s, including Cinecolor, Magnacolor, Multicolor (very briefly), Technicolor (until ca. 1932), and Trucolor. See also Two-color imbibition.

Type A.

The SMPTE standard designation for an early 1 in. reel-to-reel videotape format introduced by Ampex in 1965. Type C became far more widely used.

Type B.

The SMPTE standard designation for a 1 in. reel-to-reel videotape format introduced by Bosch in 1975. Type C became far more widely used.

Type C.

The SMPTE standard designation for a 1 in. reel-to-reel videotape format introduced by Ampex and others in 1978. Type C was a widely used broadcasting standard for approximately 10 years.

U-matic.

A 3/4 in. analog videocassette format developed by Sony. The “u” refers to the u-shape of its tape threading path. Generally for semi-professional (educational and industrial) use. The SMPTE standard designation for this format is type E.

Undistributed work.

A work that was intended to be distributed but was never actually distributed, such as a shelved feature film, and works that were never intended to be distributed, such as home movies, outtakes, or unedited footage.

Unidentified work.

A work that cannot be identified because it never had a title, the title is missing, or the title on the work is incorrect.

Uniform title.

1. Archival moving image cataloging usage: The title used to collocate original works, their subsequent manifestations, and related non-moving image works. The original release title serves as the uniform title. Within the general function of collocation, the uniform title may be used for several purposes, e.g., to provide access to works included on another work. 2. Library usage: The particular title by which a work that has appeared under varying titles is to be identified for cataloging purposes.

Unit.

Each separate physical piece of a moving image work.

VHD.

Video High Density. A grooveless, plastic videodisc format, approximately 10 in. in diameter.

VHS.

A 1/2 in. videocassette format introduced by JVC (Japan Victor Corporation) in 1977. VHS stands for Video Home System. It was the most common videocassette for home use in the 1980s and 1990s. The SMPTE standard designation for this format is type H.

Vanity credit.

1. A credit given to an individual who has had little or no actual involvement with the making of a moving image work. Vanity credits are usually given to a person because of their position in the corporate hierarchy, such as the head of studio or company, or the head of a specific department, such as art or costumes (for instance, a person who assigns subordinates to individual films while still receiving credit). 2. Also, redundant credits given when more specific functions (usually director or producer) are indicated; since the 1980s, a director of American features frequently receives an additional credit reading "a film by ..." at the opening, although final credits will specify function.

Variant title.

Variation of the title proper, other than other title information. Examples include reissue titles and rerelease titles. See also Title proper.

Versions.

When deliberate modifications are made to original manifestations of moving image works, these new works are considered versions. Any changes in the *contents only* of original works result in new versions of the original works. Original works and all subsequent versions of original works are cataloged separately on different bibliographic records. See also Edition.

Video.

A recording in which electronic signals of visual images, usually in motion and accompanied by sound, have been registered. Video is generally designed for playback utilizing a monitor.

Video format.

The type of physical carrier on which video images and sound are recorded, e.g., Betacam SP, DVCPRO, DVD, VHS.

Video High Density.

See VHD.

Video Home System.

See VHS.

Video playing speed.

The speed at which a video has been recorded and needs to be played back, e.g. long play (LP).

Video technical specification.

Technical information about a video such as format and broadcast system, e.g., VHS, PAL. A major reason this information may be needed is to determine the required equipment for viewing a video.

Videocartridge.

A permanently encased videotape that sometimes has the ends joined together in a loop to provide continuous viewing.

Videocassette.

A permanently encased videotape that winds and rewinds from reel-to-reel.

Videodisc.

A flat disc of plastic or other material on which video signals are recorded. Videodiscs range in diameter from 3 in. to 12 in. and include the ca. 4 3/4 in. (12 cm.) DVD and video CD.

Videoloop.

See Videocartridge.

Videoreel.

A videotape wound on a hub or other storage device that is designed to be played back on a system having its own take-up mechanism. This term is used for videotape that is not permanently encased.

Viewing copy.

In AMIM2, a video designated as available for screening. This is an optional term that describes level of accessibility.

Viewing print.

In AMIM2, a film print designated as available for screening. This term can encompass flat bed and theatrical projection. In the first edition of AMIM, the term "reference print" was used for this designation. However, "reference print" is better known as a film print "made to optimum reference conditions, and with which series-produced release prints must conform" (ISO 4246: 1994). In order to minimize confusion, "viewing print" is

used in AMIM2 as an optional term that describes level of accessibility. See also Theatrical projection print.

Volume number.

1. A number used to identify a series of episodes of a moving image work usually covering one calendar year or television season; often used for magazine format television series such as 60 Minutes. 2. A number used to identify one episode of a moving image work released in more than one episode. See also Episode number.

Wardrobe tests.

Filmed or taped assessments of performers or their stand-ins in their costumes.

Wide-screen film.

A motion picture with an aspect ratio greater than the older 35 mm. standard of four to three, or 1.33:1. Wide-screen films may have aspect ratios from 1.65:1 up to 2.55:1. See also Anamorphic, Aspect ratio, Letterbox, Pan-and-scan.

Width.

The horizontal dimension in inches or millimeters of videotape, whether in cassettes, cartridges, or reels. See also Aspect ratio, Diameter, Dimension, Gauge.

Work.

See Moving image work.

Work print.

A positive duplicate picture, with or without sound, used during the editing process in which scenes are usually spliced together in sequential order. In its final form, it serves as the model for the cutting of the original from which the eventual release print is made.

Work track.

A sound track used during the editing process that coordinates with the images in a work print. See also Magnetic work track, Negative work track, Positive work track.

Working title.

A title given to a film or video during the course of its production.

Yellow color separation record.

In a three-color separation, the yellow color separation is the record of the complimentary blue light values in a scene recorded on black and white negative film. See also Color separation.

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INDEX

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This index is arranged word-by-word, and commas and hyphens in the headings are ignored for filing purposes.

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intro.	Introduction to a chapter or a section
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